CITY SLICKERS

by

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REVISED THIRD DRAFT
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NOTE

Name change:

PAUL changed to CLAY

BUCKABOOM changed to STONE

1 EXT. PAMPLONA, SPAIN - DAY 1

It is the day of the famous Running of the Bulls. WE SEE in documentary style shots, the various elements which give the day its unique flavor. WE SEE the CROWDS lining the streets, people hanging OUT OF windows, sidewalk MUSICIANS, etc. Through it all, WE HEAR the MUSIC of a Spanish band.

Finally, WE SEE the actual release of the BULLS. WE FOLLOW the bulls as they charge through the narrow, winding streets with crowds lining their route. WE SEE the young Spanish BOYS running in front of the bulls. One or two of the boys are hit by the bulls and FLIPPED UP in the air.

ANGLE ON A STREET CORNER

The crowd lines the street. They roar as the young Spaniards race, into view, around the corner and TOWARDS the CAMERA. There are a few STRAGGLERS, then we see MITCH ROBBINS. He is a few bare steps ahead of the charging bulls. He is SCARED to death, and is RUNNING furiously. He continues towards us until his screaming, contorted face FILLS the SCREEN.

He catches up to two other Americans -- PHIL BERQUIST and ED FURILLO. They are all running frantically. *

ANGLE ON THE BULLS, CHARGING

ANGLE ON MITCH

He turns his head just in time to SEE the bulls bearing down on him. He SCREAMS. *

CUT TO:

1A INT. DOCTOR'S OFFICE - DAY 1A*

Mitch's FACE in PAIN. He grimaces sharply and GROANS.

WE PULL BACK to reveal that Mitch is standing, bent over, his arms bracing himself on a doctor's examination table. Behind him, we see a MAN working on Mitch's behind. WE SEE that the man is using a NEEDLE and THREAD. Mitch grimaces again.

MITCH
Does he know what he's doing? Because he's been back there an hour. Did he stop to have lunch?

(CONTINUED)

1A CONTINUED: 1A *

ANGLE ON ED AND PHIL

ED
Relax, he's a doctor. He's doing a beautiful job.

MITCH
(to the doctor)
Sir... Senor... El doctor... Don't sew up anything that's supposed to remain open. Okay?

DOCTOR
Si, si.

Phil takes a small CAMERA OUT of his tummy pouch and photographs Mitch's ass. It's a flash picture.

MITCH
Phil, are you taking pictures?

PHIL
Are you kidding? This is a Kodak moment.

MITCH
(to his friends)
This is a low point. This is -- OW!
(to doctor, loudly)
Do you know about painkillers, sir? They're not just a fad. They work.

DOCTOR
(smiles)
Si, si.

MITCH
I got a big "I told you so" coming from Barbara over this. She said "You're gonna get hurt, Mitch. This is stupid."

ED
Maybe she won't notice.

MITCH
She's gonna see a bandage on my ass the size of a trampoline. She's gonna figure it out.

PHIL
Now one of the doctor.

(CONTINUED)

1A CONTINUED: (2) 1A

He takes a flash picture.

MITCH
Yeah, that's it. Blind him with a flash.
(to Ed)
This is your fault, Ed.

ED
Me?

MITCH
Yes. Because you're a macho lunatic. And Phil and I are... sheep and we do every stupid thing you ask.

ED
I did not make you run.

MITCH
No, it was a two thousand pound rampaging animal spraying bull snot all over Spain. That's what made me run. You made me stand in front of it.
(to the doctor)
Are we done? Are we ever gonna be done or should I have my stuff shipped here from America?

DOCTOR
Si, Si.

PHIL
Okay, come on, I set the timer.

Phil gets in the picture. They all SMILE including the doctor. The camera SNAPS the picture.

DOCTOR
I blinked.

2 EXT. HOTEL - DAY 2

LUGGAGE is being loaded into a couple of CABS outside a nice Spanish hotel. Mitch, Ed, Phil, Mitch's wife BARBARA, Phil's wife ARLENE, and Ed's girlfriend, KIM are there with CABDRIVERS and DOORMEN. The guys and their wives are all in their late thirties. Kim is in her twenties and very attractive. Mitch's pants have an enormous BULGE on one cheek. It's extremely noticeable. Everyone is very busy.

(CONTINUED)

2 CONTINUED: 2

MITCH
Scuba diving was fun. It's normal. People do that. Baseball fantasy camp -- until Phil threw up on Willie Mays -- fabulous.

PHIL
(passing with luggage)
Hey, I was nervous.

MITCH
I'll never forget Willie's face. "Say Hey, that's lunch on me."

Ed LAUGHS.

MITCH (CONT'D)
But the stuff we're doing lately is... it's just stupid, it's not fun.

ED
Mountain climbing wasn't fun? The war games weren't fun?

MITCH
I'm sorry. Not to me.

ARLENE
(annoyed)
Phil, it's humid.

PHIL
Here I am.

He and Arlene get in the cab.

BARBARA
Mitch, have you got the plane tickets?

MITCH
I got 'em.
(finds the tickets in his back pocket over the bulge)

Barbara looks at his bulge and shakes her HEAD.

MITCH
It's not that bad. I look like your mother.

(CONTINUED)

2 CONTINUED: (2) 2

They get in the cab.

3 INT. PLANE 3

Mitch is stowing overhead luggage. The STEWARDESS is staring at his behind. He notices.

MITCH
You want to touch it, don't you?

Gingerly, he sits next to Barbara. Ed is across the aisle.

MITCH (CONT'D)
(to Ed)
Look, maybe it's me, but all these "adventures" are just starting to feel... stupid. They're...
(to Barbara)
What did you call them?

BARBARA
(matter-of-fact)
A desperate attempt to cling to your youth.

MITCH
Yeah, that.

ED
(disgusted)
Oh, that's bullshit.

BARBARA
(loud whisper)
Bullshit? Ed, have you noticed the older you get, the younger your girlfriends get?

MITCH
Soon, you'll be dating sperm.

ED
(lowers his voice)
I happen to be serious about this one.

BARBARA
You must be. You're not hitting on the stewardess.

(CONTINUED)

3 CONTINUED: 3

MITCH
Bing. That's the end of the round. Ed, you're cut pretty bad, I'm gonna have to stop it.

BARBARA
I'm sorry, I'll butt out.

She PICKS UP a magazine.

ED
(to Mitch)
Let me ask you something. If you hadn't gotten hurt, would you still be talking like this?

MITCH
Yes! When those bulls were charging after me, I was scared.

ED
Of course. It's part of the thrill.

MITCH
No. I wasn't thrilled. I was scared.

ED
Then you probably wouldn't be interested in this

MITCH
What?

ED
Target parachute jumping.

Ed PULLS OUT a rolled-up magazine from his pocket.

MITCH
Ed --

ED
It's a smaller parachute and you're traveling twice as fast.

MITCH
Yes. And when they find your body, they bury you in a Sucrets box.

(CONTINUED)

3 CONTINUED: (2) 3

ED
Phil said he'd go.

MITCH
Phil wants to die. If you were married to Arlene, you'd want to die, too. Look at him over there, pretending to be asleep so he doesn't have to talk to her.

ED
A couple of little jumps from a plane.

MITCH
And then what? We go on a safari, only the animals have guns and they hunt us? It's never enough for you. When is it gonna be enough!

4 OMIT 4

5 INT. TERMINAL 5

They're all walking toward the luggage area.

ARLENE
I don't care what you say, it's good to be back in America. Those people -- ooh. *

PHIL
They were nice. *

ARLENE
They were vile. Call the store. Maybe you can work half-a-day. *

PHIL
Today? I just flew from Europe. *

ARLENE
Call. *

ED
Hey, Phil, Mitch doesn't want to be our friend anymore. *

PHIL
Why? How come?

(CONTINUED)

5 CONTINUED: 5

MITCH
All right, it's an opera now. Of course we'll be friends. We've always been friends. Why is the question.

Mitch LAUGHS. Ed won't.

5A INT. LUGGAGE AREA - A FEW MINUTES LATER 5A

MITCH
I'll tell you what. Next week, Phil will bring Arlene, you bring the bimbo du jour and we'll have an evening. We'll talk, we'll have coffee and cake --

PHIL
That sounds nice...

ED
Coffee and cake? You've turned into your father, my friend. *

MITCH
Sure, insult me. I just think at this point in our lives, it might make sense to... slow down a little bit. *

ED
(a dig)
I'll see you for coffee and cake.

Ed grabs his bag. *

ED (CONT'D)
Kim, we're leaving.

ARLENE
Phil, I'm standing.

PHIL
(to Mitch)
I'm here. *

He leaves Mitch who is then joined by Barbara.

BARBARA
Glad to be home?

Mitch SHRUGS and makes a non-committal noise.

(CONTINUED)

5A CONTINUED: 5A

BARBARA
(smiles)
You know that looked just like your father.

Mitch reacts.

5B EXT. NEW JERSEY - DAWN 5B

WE SEE the New York skyline in the distance, and PAN DOWN to middle-class suburban home.

Graphic appears. "One year later."

5C INT. MITCH AND BARBARA'S BEDROOM - DAWN 5C

Mitch and Barbara are asleep. The clock radio says 5:16. The PHONE RINGS. Mitch GROANS. He pushes a button on the phone making it a speaker phone.

MITCH
Hi, Ma.

Barbara stirs.

MOTHER (V.O.)
It's June 8th, 1952, we're driving back from your Aunt Marsha. My water breaks. Your father jumps the divider of the Saw Mill River Parkway and races me to Doctors Hospital. And at five-sixteen out you came. Happy birthday, darling, here's your father.

FATHER (V.O.)
Hi, boy. Happy birthday.

MITCH
Hi, Dad. How are you?

FATHER (V.O.)
I'm losing feeling in my left leg. Here's your mother.

MOTHER (V.O.)
Don't worry, he's fine. How's your sister? Do you see her? Is she still living with that Eskimo?

(CONTINUED)

5C CONTINUED: 5C

MITCH
He's not an Eskimo. He's from Canada.

MOTHER (V.O.)
So what are you gonna do now, Birthday Boy?

MITCH
Well, I guess I'll just lie here for three-and-a-half hours and then go to work.

MOTHER (V.O.)
Is Barbara with you?

MITCH
Ma, it's five-sixteen where would she be?

BARBARA
Hi, Mom.

MOTHER (V.O.)
Give my boy a kiss.
(starts to weep)
I can't believe my baby's thirty-nine years old.

MITCH
'Bye, Mom.

MOTHER (V.O.)
'Bye, Angel Birthday Boy.

MITCH
'Bye.

He hangs up.

BARBARA
(nicely)
Mitch... they're weird.

MITCH
Oh, this is nothing. On my eighth birthday, -- the kids are sitting around, I'm ready to blow out the candles -- my father comes downstairs in his Daddy outfit. Boxer shorts with just a little bit of his balls showing.
(more)

(CONTINUED)

5C CONTINUED: (2) 5C

MITCH (Cont'd)
He says "Happy birthday, boy," farts twice and goes upstairs, and from behind it looks like a Great Dane walking away. My mother has it all on film.

They LAUGH.

MITCH (CONT'D)
Do I look a year older?

BARBARA
At five-fifteen everybody looks a year older.

MITCH
You know what I found yesterday? Hair in my ear.

BARBARA
Your own?

MITCH
No, I'm renting it. Yes, my own. I'm losing hair where I want hair and I'm getting hair where there shouldn't be hair.

BARBARA
You're in great shape. You look terrific.

MITCH
I'm getting old.
(pulls the covers off his feet)
Last night, I made love with my socks on.

BARBARA
Stop it. You're young. I have friends, their husbands can barely screw anymore.

MITCH
Oh?... which ones? 'Cause those nights when you're marking those test papers...

She flicks him in the head with her finger.

(CONTINUED)

5C CONTINUED: (3) 5C

MITCH (CONT'D)
Ow.

BARBARA
Maybe we should cancel your birthday party.

MITCH
Why?

BARBARA
Because your birthdays depress you.

MITCH
That's not true.

BARBARA
Honey, on your thirtieth birthday you said you couldn't see. Then on your thirty-fourth birthday, you forgot my name for an hour. And last year when I asked you what you wanted, you said "A CAT scan." Maybe, this year we should just let it pass.

MITCH
But then I won't get presents.

BARBARA
(pats his head)
All right. All right. Only I want you to be fun. I don't want people to come over and be in a Bergman film. "You've met my husband, Mr. Death?"

MITCH
I'll be good, I promise.

BARBARA
Yeah? Because I don't need you any worse than you've been.

MITCH
What do you mean?

BARBARA
You know, you've been very mopey.

(CONTINUED)

5C CONTINUED: (4) 5C

MITCH
Yeah, I know, but I'll... you know my leg feels a little numb.

BARBARA
Uech.

She exits.

5D EXT. COMMUTER TRAIN - ESTABLISHING SHOT - DAY 5D

5E INT. COMMUTER TRAIN 5E

Mitch has a window seat. He glances up from his newspaper and SEES the New York skyline. Just then the train submerges under the river.

5F INT. OUTER OFFICE 5F

There's bustle. A sign identifies the office as "WBLM" with the radio frequency numbers. LOU passes through the office.

6 thru 6A OMIT 6 thru 6A

7 INT. MITCH'S OFFICE - ACTION 7

Mitch is at his desk with a MIRROR and a desk SCISSORS, and he's trying to trim his ear hair. LOU enters

MITCH
Hi, Lou --

Lou doesn't speak. He takes a CASSETTE OUT OF his pocket and pops it into a player on Mitch's desk.

MITCH (CONT'D)
What?

PLAYER
(a jingle)
"Pizza World, Pizza World come on down to Pizza World Be a happy, healthy fella. Have some sauce and mozzarella."

Lou turns it OFF.

(CONTINUED)

7 CONTINUED: 7

MITCH
So?

LOU
So? So, it's stupid. It's annoying. It makes people change the station.

MITCH
I didn't write it.

LOU
But you bought it. You put it on the air three times a night. During drive-time! People are having accidents.

MITCH
That's what I do. That's my job.
(points to the bulletin board)
I have to fill all these slots with advertising. You think that's easy? We ain't that great a station.

LOU
You used to go and get advertising. You hustled. You were creative. If something bad came in, you fixed it up. We used to make fun of guys who bought crap like this. What's happened to you?

MITCH
Boy, you're making such a thing out of this.

LOU
(with difficulty)
Look, Mitch, I'm the station manager. I'm responsible for the quality of work here at the station. Your work, lately, has not been... satisfying. Now, until further notice, I'm going to have to insist on personally approving all the new spots.

Mitch is SHOCKED.

(CONTINUED)

7 CONTINUED: (2) 7

MITCH
What?! I can't make a deal anymore without checking with you?

LOU
Until I think you're back on track.

Pause.

LOU (CONT'D)
Mitch, I'm sorry, but... your work is... bad.

MITCH
Oh, thank you for your honesty.

Lou puts his arm around him.

LOU
You got a vacation coming up?

MITCH
Yeah...

LOU
Just what you need.

Lou exits. Mitch sits back, feeling bad. He's not happy. Suddenly, he bursts out LAUGHING.

ANGLE ON THE DOOR

Ed is there wearing a cowboy hat.

MITCH
Just in town for supplies?

Ed enters. He spreads his arms for a hug and SMILES.

ED
Happy birthday Mitchell.

MITCH
Thank you, Ed-ward. What's with the hat?

ED
Come on, we're meeting Phil for lunch. I'll tell you all about it.

8 EXT. N.Y.C. STREET - LUNCH HOUR 8

Mitch and Ed get OUT OF a cab. *

ED *
You used to love your job. *

MITCH *
Really? *

ED *
You don't know? *

MITCH *
(shrugs)
I mean, think about it. What do I do? I sell advertising time on the radio. I mean, basically, I'm selling air. At least my father was an upholsterer. He made a sofa, a chair, you could sit on it. It's tangible! What can I point to? Where's my work?... Air... I sell air.

ED *
(tips his hat)
Howdy Ma'am. Mitch, somewhere there are guys performing brain surgery, being movie stars, pitching in the World Series -- half of 'em miserable. And somewhere there's a guy cleaning toilets in a Greyhound bus terminal who's whistling.

MITCH
That's just so you know he's in the stall.

ED *
You understand what I'm saying? Every job is what you bring to it.

They enter a supermarket. *

8A INT. SUPERMARKET - DAY 8A *

Mitch and Ed enter. They SEE Phil and WAVE. *

(CONTINUED)

8A CONTINUED: 8A

ANGLE ON PHIL

He wears a badge that says "Store Manager." He SEES the guys. He waves.

PHIL
Ted.

TED joins him. Ted is younger than Phil.

PHIL (CONT'D)
I'm going out for lunch.

TED
(surprised)
Really? You usually just rip open a package of baloney.

PHIL
Look, if my father-in-law calls, don't tell him I left the store. Tell him I'm... handling a delivery. Yell for me, like you can see me, then say I'll call him back.

TED
What if he comes down here?

PHIL
Oh, shit... you fake a heart attack and tell him I'm locked in the freezer.

9 INT. DELICATESSEN 9

Mitch, Phil and Ed are at a table.

MITCH
I'm gonna have to eat and run. I've got Career Day at Danny's school

PHIL
I've only got fifteen minutes anyway.

The WAITRESS brings their food.

WAITRESS
Tuna salad...

(CONTINUED)

9 CONTINUED: 9

MITCH
Me.

WAITRESS
The half soup-sal-san.

PHIL
Here.

WAITRESS
And a sky-high pastrami.

ED
Right here.

Ed's sandwich is monstrous. Mitch stares at it.

MITCH
(to the waitress)
Have the cardiologist standing by.

She leaves.

MITCH (CONT'D)
So? What's up? Why the hat?

ED
We got you a birthday present.

MITCH
I don't like it.

ED
No, no. The hat introduces the idea.

MITCH
What?

ED
Two weeks. The three of us. New Mexico. Driving cattle.

MITCH
What? Like in a truck?

PHIL
No. Cowboys. A real old-fashioned cattle drive. We drive a herd from New Mexico to Colorado.

(CONTINUED)

9 CONTINUED: (2) 9

MITCH
You can do this?

ED
(handing him a brochure)
Yeah. It's the new thing. People do this. It's great. We ride, we rope, we sleep out under the stars.

PHIL
Look at the brochure, it's fantastic.

MITCH
Your father-in-law's giving you all this time off?

PHIL
Hey. I worked every weekend for a year to get this.

MITCH
Jesus... You ever think about quitting?

PHIL
Oh, sure. that's just what I want to do. Start over with two kids to take care of. At this age, where you are, you are.

ED
Shut up, Phil. Come on, Mitch, we need an answer.

MITCH
(reading)
It <u>does</u> look good.

ED
Good? It's great. What could be more fun than being a cowboy. And it's right when your vacation comes.

MITCH
I can't do it.

ED
Why?

(CONTINUED)

9 CONTINUED: (3) 9

MITCH
We're going to Florida to visit Barbara's parents.

ED
What are you sick?

MITCH
It's planned already. I promised.

ED
(disappointed)
You're letting us down here.

PHIL
You never want to do anything anymore.

MITCH
What do you mean? Ed's bachelor party, we had a great time together.

ED
My bachelor party? That's six months ago.

MITCH
You and Kim are married six months already?

ED
Yeah.

MITCH
Six months! Wow!... How is she? You know, is she nervous about her S.A.T.s?

ED
(annoyed)
She's not that young. She's twenty-four, now. Come on, you don't want to go to Florida.

MITCH
Yeah. I don't want to disappoint Barbara. She's already mad at me.

PHIL
(intrigued)
What'd you do?

(CONTINUED)

9 CONTINUED: (4) 9

MITCH
(glances around)
You know the receptionist at my place, Joanie?

ED/PHIL
(really intrigued)
Yeah?

MITCH
(lowers his voice)
A few weeks ago I was working late. Barbara comes down there to surprise me -- you know, nice -- walks in... and catches me and Joanie screwing on the desk.

Phil is holding up half-a-sandwich, FROZEN in amazement.

ED
(wide-eyed)
Are you shitting me?

MITCH
Yeah.

Ed pauses, then realizes he's been had.

ED
You son-of-a-bitch.

MITCH
I got you. You guys are so easy.

ED
I knew you were bullshitting.

MITCH
Yeah, right. Look at that, the Thanksgiving parade started in your pants. "Here comes Bullwinkle."

Ed LAUGHS.

ED
Philly, you believe this guy?

PHIL
(small smile)
Yeah...

10 EXT. SCHOOL - DAY 10

It's a public school.

11 INT. CLASSROOM - DAY 11

A construction worker, SAL, is addressing the class from a small chair. Mitch is seated behind him. It's a third grade class. Sal is leaning forward REVEALING, above his pants, the top of the separation between his buttocks. Mitch can't stop staring at it. Sal is in mid-story.

SAL
So we're doing this job on 60th and Third -- big friggin' ball-breaker of a job -- and I'm eatin' my lunch on the second floor and we got this area roped off so, you know, no schmuck walks by and takes a wrecking ball in the eyes. So, anyway, I see this woman walking with big, dark glasses and Bloomingdale's bags, right through the ropes and I scream to her, "Hey, you can't walk there bitch." And Ernesto says "It's Jackie Kennedy" and I say, "Bull-shit."

ANGLE ON THE TEACHER, GAPING

SAL (CONT'D)
So I hop down to take a look and a steam fitting bursts, and this enormous crane comes crashing down right on her goddam legs. First of all, it ain't Jackie Kennedy and she's screaming "My legs, my legs." And I say "No shit, your legs. You got a two thousand pound crane on 'em." Did you ever read these stories about how in an emergency you can get like super-human strength? Well, I lift this whole friggin' crane so Ernesto can slide her out of there and the doctors saved her goddam legs -- 'cause they was chewed up bad -- and I was the toast of the neighborhood for a few days. It wasn't the worst thing that happened to me.
(more)

(CONTINUED)

11 CONTINUED: 11

SAL (Cont'd)
Mayor gave me a fucking thing -- a medal. So the moral is. "Don't walk where you're not supposed to walk because there may not be someone there with super-human strength to save your ass. And don't use drugs."
(to the teacher)
That's it.

The kids APPLAUD WILDLY.

A lot of them pat Sal's SON on the back. He's a fat kid with no neck.

MRS. GREEN
Well, thank you, Mr. McManus. That was... very descriptive. Daniel, introduce your father, please and tell us what he does.

DANIEL stands up, reluctantly.

DANIEL
My Dad is named Mitch and he... he's a submarine commander.

MITCH
Danny...

DANIEL
He works for WBLM radio.

Daniel SLUMPS INTO his seat.

MRS. GREEN
Mr. Robbins...

Mitch stands up.

MITCH
Well, like Danny says, I work at WBLM radio --

KID #1
Are you a disc jockey?

KID #2
Are you "The Hornet."

(CONTINUED)

11 CONTINUED: (2) 11

MITCH
No, I'm not a disc jockey. You know the commercials you hear on the radio?

MRS GREEN
(impressed)
Do you make all those commercials?

MITCH
No, I don't make the commercials. See... Other people make commercials then I sell them time on our station for their commercials to be on.

The kids are BORED. Daniel ROLLS his EYES. Sal reacts negatively. He makes a handjob gesture.

MITCH
Because different products need exposure to different demographically composed audiences and it's my job to reach those... audiences.

MRS GREEN
So you decide what commercials are on and when.

MITCH
That's right. Well, that was right. It turns out now I have to check with the station manager even if I want to wipe my nose.

The kids LAUGH.

MITCH (CONT'D)
That's funny to you? The minute he took away my authority, I should've quit.

He's lost in thought. It's very quiet. The kids are confused.

MRS. GREEN
Mr. Robbins --

MITCH
Value this time in your life. Because this is the time in your life you still have your choices.
(more)

(CONTINUED)

11 CONTINUED: (3) 11

MITCH (Cont'd)
And it goes by real quick. When you're a teen-ager, you think you can do anything and you do; your twenties are a blur; the thirties, you make a little money, you raise your family; you wonder what happened to your twenties; the forties, you get your little pot belly, you grow another chin, the music's too loud and one of your old girlfriend's becomes a grandmother; fifties you have a minor surgery, only you call it a procedure, but it's a surgery, and your parents die. Sixties, you have a major surgery and the music is still loud, but you can't hear it anymore. Seventies, you and the wife go to Fort Lauderdale and you start having dinner at three o'clock and lunch at ten-thirty and breakfast the night before and you go to the dog track with green pants and a cigar in your pocket and you get a soft yogurt and have Theatre Night in the condo. Eighties, you have a major stroke and you spend the rest of your time babbling to a Jamaican nurse that your wife can't stand, but you call "Mama." Any questions?

12 thru 13 OMIT 12 thru 13

14 INT. MITCH AND BARBARA'S KITCHEN - EVENING 14

CLOSE-UP OF

A cheese being angrily sliced.

BARBARA (V.O.)
To eight year-olds? You said these things to eight year olds?

REVEAL Barbara in a party dress preparing cheese, crackers etc. Mitch is still in his clothes from work.

(CONTINUED)

14 CONTINUED: 14

MITCH
I snapped. I went. I'm sorry. Danny forgave me.

BARBARA
You're his father. You buy him things. He has to forgive you.

Their daughter, HOLLY, thirteen, appears in the doorway. Her wardrobe is a little startling. She has an overnight bag slung over her shoulder.

HOLLY
'Bye, I'm sleeping at Gwen's house.

MITCH
Again? Are you paying rent there?

HOLLY
Dad!

MITCH
We're having a birthday party.

HOLLY
I don't want to sit around all night with your friends.

BARBARA
I told her it was all right. We'll have a family party tomorrow.

HOLLY
Happy birthday. 'Bye.

She HUGS Mitch, but very loosely. She leaves.

MITCH
Could she be any further away from me when she hugs me?

BARBARA
She's embarrassed about her breasts.

MITCH
Don't you find that unbelievable, that we have a child with breasts?

(CONTINUED)

14 CONTINUED: (2) 14

BARBARA
Well, if it was a boy, I'd be concerned.

MITCH
I'm just saying, now it's breasts, in three years she's driving, then it's college, and she's getting married and we're grandparents. How did it happen so fast?

BARBARA
How did what happen? Nothing happened. It's just happening in your head. What is it? What's going on with you?

MITCH
Lou, came in today and he just cut my legs right out from under me. And I should've fought back, you know, I should've... quit. Only I couldn't cause... I'm trapped.

BARBARA
You're not trapped.

MITCH
No. Just this week you're telling me that Holly should go to a special Performing Arts school.

BARBARA
Well, she has talent.

MITCH
She was in one play, she fell off the stage. That's not talent, that's gravity. That school costs money. Everything costs money.

BARBARA
I'm cancelling this party. *

MITCH
Now? They're on their way. *

BARBARA
I don't care. I'll call the police. They'll set up roadblocks. *

(CONTINUED)

14 CONTINUED: (3) 14

MITCH
Okay, thanks. You know, I'm going through a little bad time and I thought you might be a little understanding.

BARBARA
(impatient)
I can't be understanding, because I don't understand. When I understand I'll be understanding.

MITCH
I don't understand.

He exits.

15 thru 16 OMIT 15 thru 16

17 INT. MITCH'S LIVING ROOM - NIGHT 17

It's a party with about twenty PEOPLE. We SEE Mitch circulating. He joins Barbara who is talking to Ed's wife, KIM. Kim is twenty-four, pretty, and in great shape. Danny's with Barbara.

MITCH
Kim, you poor thing, what has married life done to you? You look like hell.

Kim SMILES. She knows it's a joke. Mitch walks away.

KIM
Your husband is so cute. You must laugh all day.

BARBARA
Yeah, my sides hurt.

DANNY
(to Kim)
We saw a picture of you in a newspaper in your underwear.

KIM
Oh. Well, you know that was an advertisement. I sometimes model ladies' underwear.

(CONTINUED)

17 CONTINUED: 17

BARBARA
You looked great.

DANNY
(to Barbara)
You said, "Let's see how she looks after having two kids."

BARBARA
Time to go to bed, Danny. We'll wake you for your wedding.

ANGLE ON MITCH

He sits down next to Phil, who's "sleeping."

MITCH
Phil, you're pretending to sleep at my birthday party.

PHIL
(without moving or opening his eyes)
Is she around?

MITCH
She's in the kitchen.

Phil "wakes up."

MITCH (CONT'D)
This is a great life you've carved out here, Phil.

PHIL
Treasure your wife, Mitch. Barbara is a jewel.

MITCH
I know. You don't have to tell me... So are you the one who's impotent?

PHIL
What? Me, impotent? I masturbate more now than when I was nineteen.

MITCH
Oh, great. Is that gonna be the entertainment at the party? 'Cause, personally, I'd prefer a magician. But thanks for sharing that with me.

(CONTINUED)

17 CONTINUED: (2) 17

Ed joins them.

ED
Hey, look who's up.

The doorbell RINGS.

MITCH
Who's that? I know nine people, they're all here.

Barbara OPENS the door. A twenty year-old woman, NANCY, in a supermarket smock comes in. She's UPSET.

BARBARA
Yes?

ANGLE ON PHIL

He looks UPSET to see her.

ANGLE ON NANCY

She SEES Phil. She rushes past Barbara and goes to Phil.

NANCY
(almost in tears)
Mr. Berquist, your housekeeper told me where you were. I'm in trouble.

She begins to CRY.

PHIL
(uncomfortably)
Nancy, what -- what are you doing here? Who's on register nine?

NANCY
(really crying)
Mr. Berquist, I don't know what to do?

MITCH
(to Nancy, offering)
Rumaki?

PHIL
Nancy, this isn't the time or the place.

NANCY
I'm late. I missed my period.

(CONTINUED)

17 CONTINUED: (3) 17

MITCH
Oops.

PHIL
Nancy --

NANCY
I was at work and on my break, I took one of those home-pregnancy tests in aisle eleven --

PHIL
The ones on special?

NANCY
Uh-huh. And it came up blue.

Arlene joins them. She's heard it all.

ARLENE
Why is she telling you this, Phil?

PHIL
Well, you know, I'm-m-m-m-m-m-I'm her boss and I take an interest in --

ARLENE
You son-of-a-bitch. You screwed this little girl in my father's store.

PHIL
No! No!

NANCY
It was in his car.

PHIL
Oh, Jesus.

NANCY
And I'm not a little girl. I'm twenty.

ARLENE
(to Nancy)
Get out of this house, you little whore.

PHIL
Hey! I will not permit you to talk to her that way.

(CONTINUED)

17 CONTINUED: (4) 17

ARLENE
I'm going to tell my father what you did.

She picks up the PHONE.

PHIL
Put down that phone.

He comes at her.

MITCH
Phil!

Phil VIOLENTLY yanks the phone cord out of the wall.

MITCH
Phil, that's my phone.

ARLENE
You're crazy.

PHIL
That's right. Not having sex for twelve years will do that to you.

MITCH
Phil, please. Not here. Not in front of all your friends.
(louder)
Listen everybody, there's still pasta salad.

ARLENE
I'm not afraid of you.

MITCH
It's awful good.

ARLENE
I'll call from the kitchen.

PHIL
The kitchen? How the hell would you know where the kitchen is? Go ahead, call your father. I'm sure he's home. It's his night to meet with the <u>other</u> escaped Nazis, isn't it?

ARLENE
I hate you!

(CONTINUED)

17 CONTINUED: (5) 17

She exits to the kitchen.

PHIL
I hate you more! If hate were people, I'd be China!

Now it's quiet. All the guests stare UNCOMFORTABLY. No one speaks.

MITCH
Let's bring out the cake. *

18 INT. DANNY'S BEDROOM - LATER THAT NIGHT 18

It's an eight-year-old boy's room. Phil is lying in Danny's racing-car bed. DANNY is in a sleeping bag on the floor. Mitch is there.

MITCH
(to Phil)
Are you all right there? You have enough room?

PHIL
Yeah... Can I have a glass of water.

MITCH
Sure. Danny, you need anything?

DANNY
(of course not)
No.

MITCH *
Well...

Phil reaches up and tugs on Mitch's sleeve so that Mitch bends down close to him. *

PHIL *
(sotto)
You know why I had sex with that girl?

MITCH *
You don't have to --

PHIL *
Because in her eyes I wasn't a nothing. I was Mr. Berquist, the store manager.

(CONTINUED)

18 CONTINUED: 18

Mitch NODS.

MITCH
Well... Good-night, boys. Don't fight.

Mitch exits.

DANNY
Uncle Phil, you wanna see my rocks?

PHIL
(incredulous)
Your rocks?... All right.

19 INT. MITCH'S LIVING ROOM - LATER THAT NIGHT 19

It's a mess. The party's over. Mitch and Barbara are cleaning up. They're quiet -- emotionally spent.

BARBARA
Well that's one our friends aren't going to forget.

MITCH
Phil needs water.

BARBARA
Phil needs therapy.

Mitch goes to the kitchen to get it. Barbara shakes her head.

MITCH (CONT'D)
At one time they must have loved each other. And to wind up... sleeping in Danny's racing-car bed...

He shakes his head. He starts to carry the water to the bedroom.

BARBARA
Mitch...

He stops.

MITCH
What?

(CONTINUED)

19 CONTINUED: 19

BARBARA
Is that what you've been trying to tell me? That you feel like Phil?

MITCH
Like Phil?

BARBARA
Am I going to be sitting here some night and some check-out girl's gonna come over here looking for you?

MITCH
No, of course not. You know me better than that.

BARBARA
I know you're not happy here, you're not happy at work. I know that's how men think. "I'm not happy here, I'm not happy there, (points to her groin) I'll be happy here."

MITCH
No, I don't think like that -- You make me happy here.

BARBARA
No. I'm the one who makes you feel "trapped."

MITCH
I didn't mean you...

BARBARA
How do you think I feel when I hear you say that?

MITCH
I wasn't... I didn't mean you. It's me. I hate spending time with me.

Pause.

BARBARA
I was talking to Kim about this cattle drive thing.

(CONTINUED)

19 CONTINUED: (2) 19

MITCH
Oh?

BARBARA
Maybe you should go.

MITCH
What about Florida?

BARBARA
You'll be miserable in Florida and you'll make me miserable. You hate my parents...

MITCH
I do not.

BARBARA
You know my father since you're fourteen, and you've never called him by his name.

MITCH
Well... What is his name?

BARBARA
Sid!

MITCH
I know, I'm just kidding. Look, I said I'd come and I'll come.

BARBARA
You don't understand what I'm saying. I'm not saying "It's all right if you don't want to come with us." I'm saying "I don't want you to come with us.

MITCH
(stunned)
Have I been that bad.

BARBARA
Yes.

MITCH
Jesus...

He drinks the water.

(CONTINUED)

19 CONTINUED: (3) 19

BARBARA
Go away with Ed. Take Phil. I'm giving you these two weeks. It's my present. Work out your life.

MITCH
What if I can't?

BARBARA
We'll jump off that bridge when we come to it. But try. Work on it. I'll do anything within reason to help you. But get on with it. I'm not willing to go on like this.

He looks OUT the window and SEES the lights of the city.

19A thru 21 OMIT 19A thru 21

22 EXT. NEW MEXICO 22

A huge VISTA SHOT of the MOUNTAINS. Followed by several other SHOTS OF the countryside, as MUSIC PLAYS.

The SCENERY is INTER-CUT with SHOTS of COWBOYS doing their work -- riding, roping, leaping in and out of the saddle

ANGLE ON MITCH, ED AND PHIL, WATCHING IN AWE

They're dressed in city clothes.

MITCH
My ass hurts just watching this.

ANGLE ON THE CORRAL

A CALF running and being snapped to the ground by a rope that's been tossed over its neck; a COWBOY WRESTLING a STEER to the ground by its horns.

ANGLE ON MITCH, ED AND PHIL

PHIL
(indicating steer wrestler)
I wonder if I could do that to Arlene.

MITCH
Phil, forget that, already.

(CONTINUED)

22 CONTINUED: 22

PHIL
I could do it. You've seen her ears.

Two black men, one, BEN, in his fifties, another, STEVE, in his thirties approach. *

BEN *
Do you believe we're going to be doing this stuff?

MITCH *
It's hard to believe. Oh, hey, I'm Mitch Robbins, these are my friends, Ed Furillo --

ED *
Hi.

They're all shaking hands. *

MITCH *
-- and Phil Berquist.

PHIL *
Hello.

BEN *
I'm Ben Jessup. This is my son, Steve Jessup.

PHIL *
Where are you from?

BEN *
Baltimore. We have a dental practice, there.

MITCH *
Really! You're both dentists?

STEVE *
Yes, we're black and we're dentists. Let's not make an issue out of it.

BEN *
They're not making an issue. You're making an issue --

Two-nerdy-looking guys approach. *

(CONTINUED)

22 CONTINUED: (2) 22

IRA
(very friendly)
Hi.

BARRY
Isn't this great?

They all agree with various levels of enthusiasm.

IRA
We're Ira and Barry Shalowitz.

MITCH
Ira and Barry. That's like the ice cream...

IRA
That's us. We make Ira and Barry's ice cream.

MITCH
I love that ice cream. But on the commercials there's a different Ira and Barry. Two...

BARRY
Good-looking guys?

IRA
Models.

BARRY
If it was us, could you eat?

ED
Who's that?

ANGLE ON BONNIE

She's attractive. She becomes a aware that she's being watched. She walks over, a little self-consciously.

BONNIE
(a little nervous)
Hi. I'm Bonnie Rayburn... I'm a landscape architect on Long Island.

The guys ad lib greetings.

ED
Are you alone?

(CONTINUED)

22 CONTINUED: (3)

22

BONNIE
I was supposed to meet a friend here, but I got a message at the airport that she's not coming and now I feel kind of... out of place and I'm thinking of leaving.

ALL SEVEN GUYS
(over lapping)
No... you don't want to do that... What for?
(etc.)

ED
I think you'd be making a big mistake. You could be missing out on something very exciting.

BONNIE
Well... I guess I can try it. The branding looked interesting.

Mitch shoots Ed a look.

PHIL
(sotto)
When I was alive, I would've found her attractive.

They HEAR GUNSHOTS. They all jump.

ANGLE ON THE CORRAL

CLAY STONE

A sixtyish, rustic gentleman in cowboy clothes enters on horseback.

CLAY
Howdy. I'm Clay Stone. This is my wife Millie.

ANGLE ON MILLIE

MILLIE
How do?

(CONTINUED)

22 CONTINUED: (4) 22

ANGLE ON CLAY

CLAY
Welcome to the Stone ranch. Believe it or not, everything you've just seen here, you'll be doing yourselves in the next two weeks.

ANGLE ON THE GUYS

Mitch and Phil look dubious. Ed lets out a "Yee-hah" of excitement.

ANGLE ON CLAY

CLAY (CONT'D)
Good "Yee-hah", " son. This ranch has been in my family for five generations. We Stones have always lived by the code of the Old West.

ANGLE ON MITCH

MITCH
(sotto)
Make a profit.

ANGLE ON CLAY

CLAY
(friendly)
What was that, son?

MITCH
Nothing, just swallowed a little... prairie dog.

CLAY
If you came here thinking this was a dude ranch, sorry to disappoint you. It's not pretend. It's real ranch work. We have to drive the herd from here in New Mexico to our ranch in Colorado for the summer grazing. Can't do it with cars. Can't do it with trucks. It's hard country.

ED
This is gonna be great.

(CONTINUED)

22 CONTINUED: (5) 22

CLAY
The first couple of days we'll just see how you sit a horse. After that... well you'll be amazed by what you'll be able to do. Gather a herd, round up strays... and see land as pretty as heaven. You'll be working with these two boys.

ANGLE ON TWO PROFESSIONAL COWBOYS

CLAY(CONT'D)
That's Jeff and T.R. They're professional cowhands. Our trail boss'll be ridin' in tomorrow and he's the real item. Now, this here is Cookie. A real Western chef. Tell 'em what the chow's gonna be like, Cookie.

COOKIE
You ain't gonna be gettin' no nouveau, almondine, thin crust, bottled water, sauteed city food. Food's brown, hot, and plenty of it.

CLAY
It's a lot better than it sounds. Tomorrow morning, we go to work -- and I mean work. You came here city slickers -- you're going home cowboys.

He rears his horse.

23 EXT. RANCH - SUNRISE 23

CLOSE-UP of a large triangle on the front porch of the ranch house. A HAND HOLDING a metal rod, rings it energetically.

MONTAGE

With MUSIC over, WE SEE

24 INT. BUNKHOUSE 24

The MEN are AWAKENED. They CRAWL slowly OUT OF bed, except for Ed, who LEAPS OUT of an upper bunk onto the floor. Ed POKES Mitch and Phil playfully and annoyingly, waking them up Mitch hugs himself -- obviously, he's CHILLY.

25 INT. DINING ROOM 25

They're all at breakfast. In front of each of them is an enormous stack of pancakes. Mitch has to stretch his neck to peer over them. Thick steaks are thrown down next to the pancakes. Mitch winces.

26 INT. RANCH STORE 26

The guys are trying on cowboy hats and belts and bandanas. At the register, Millie makes an imprint on Mitch's credit card. *

26A EXT. CORRAL 26A

The cowboys are demonstrating how to cut a calf out of the herd. The guests are seated on the fence, watching. Phil crosses his legs and stabs his thigh with a spur. He reacts. Mitch helps him. *

27 EXT. CORRAL AREA 27

Each GUEST is handed a big, Western saddle. Mitch is SHOCKED by how heavy they are.

28 EXT. CORRAL AREA 28

Clay goes down the line inspecting the saddling job done by each guest on their horses. They all seem to have done well until Clay reaches Mitch. *

Mitch is on his KNEES attempting to re-arrange the saddle, which is UPSIDE-down UNDER the HORSE'S BELLY. Mitch indicates to Clay that the saddle somehow slipped after he put it on and that he realizes that this won't do. *

29 EXT. CORRAL AREA 29

Mitch is being lifted on to a HORSE. He feels silly.

30 EXT. CORRAL 30

Phil, under a cowboy's instruction, is RIDING and attempting to work his horse left and right. It's very strenuous. *

30A EXT. PORCH 30A

Phil, EXHAUSTED, is resting in a chair on the porch, his feet up on the railing. Mitch comes out ready to ride. *

(CONTINUED)

30A CONTINUED: 30A

He taps Phil on the arm, and indicates it's time to go back to work. Phil starts to rise, but his SPURS are STUCK in the porch railing. He can't get up. Mitch attempts to help him. They both pull, but he's stuck. Finally, Mitch has to help him OUT OF his boots.

31 EXT. CORRAL AREA 31

They're all on their horses, riding slowly. Mitch's upper body tends to bounce more than the others. His head is snapping around dangerously.

32 EXT. CORRAL AREA 32

They're all ON FOOT, leading their horses into the barn. Mitch walks gingerly.

33 INT. BUNKHOUSE 33

All the guys are sitting around with their PANTS OPEN and ice bags against their groin areas.

END OF MONTAGE

34 EXT. CORRAL AREA - DAY 34

WE OPEN ON a fake cow. A rope smoothly surrounds it and tightens. Ed appears and removes the rope.

ED
There's nothing to it.

ANGLE ON MITCH AND PHIL

Mitch shakes his head and begins to SWING his LASSO over his head. He, then, tries to toss it, but it comes down all over himself.

ED
Will you stop kidding around?

MITCH
I'm not. I'm just... *

ED
Even the Ice Cream guys can do it. *

(CONTINUED)

34 CONTINUED: 34

ANGLE ON IRA AND BARRY

They're ROPING each other.

BARRY
(to Ira)
This time run.

ANGLE ON MITCH AND ED

ED
Everyone can do it.

Phil walks over. He seems to be without energy.

PHIL
How's it going?

MITCH
(shrugs)
All right. Where have you been.

PHIL
Oh. I was watching them castrate a horse.

Mitch and Ed stare in disbelief.

MITCH
Well, I'm hungry. How about you?

Mitch glances over at Bonnie, who's throwing her rope. She glances over and SMILES politely. Mitch returns a polite smile of his own. Jeff and T.R. approach Bonnie. They're looking at her with interest.

JEFF
You want us to help you with that?

BONNIE
No, I think I'm getting it.

T.R.
(smirks)
Are you? Are you getting it?

BONNIE
Uh... yeah.

JEFF
We're going into town later. You want to come? Have a few drinks?

(CONTINUED)

34 CONTINUED: (2) 34

BONNIE
I don't think so. Thanks. *

JEFF
(to Bonnie)
Come on. It'll be a good way to get to know each other before the drive starts. *

ANGLE ON MITCH

MITCH
(to Ed and Phil)
See this? See what's going on?

ED
I'll take the big one.

MITCH
Wait a minute! We're guests here. We're gonna wrestle the cowboys? Look at the size of these guys. * They're Oldsmobiles.

ED
We're gonna do nothing?

MITCH
Okay, but let me handle it, because I know how you get. It'll be "High Noon."

ANGLE ON BONNIE

The cowboys have sandwiched her between them.

JEFF
Come on, one little ride into town.

BONNIE
(firmly)
Leave me alone!

JEFF
I can't. I'm in love.

Mitch approaches.

(CONTINUED)

34 CONTINUED: (3) 34

MITCH
Hiya, boys. I was just sitting up there on the fence and I thought I'd mosey on over. I've never moseyed before. I'm not even sure I did it correctly. Oh, I've walked, I've ambled, I sashayed once, but that was in front of the draft board. Why, in my younger days I even sauntered.
(pretends to remember fondly, then...)
Well... Bonnie, we were wondering if you could help me and my friend with our roping.

BONNIE
(grateful for the help)
Oh, sure, yeah.

Jeff cuts her off.

JEFF
We're talking to Bonnie.

MITCH
Fellas, come on. Look what you're doing here. It's not... nineties behavior, I've gotta be honest.

JEFF
You stepped on my foot.

ED
He did not, you horse's ass.

MITCH
Ed --

JEFF
(quickly, to Ed)
You want a piece of this?

ED
(quickly)
Anytime, Zeke.

JEFF
(quickly)
How about now?

They reach out across to Mitch to shove each other.

(CONTINUED)

34 CONTINUED: (4) 34

Jeff stops suddenly and begins to CHOKE. His hands go to his throat, finding a rope. The CAMERA FOLLOWS the rope over a yardarm and back down to a saddle on which is sitting CURLY -- a very tough-looking, leathery, middle-aged, cowboy.

ANGLE BACK ON JEFF

He's still CHOKING.

MITCH
(points to Jeff's face)
You know, I once had a car that color.

Jeff's toes are straining to find the ground and finally the rope slackens and Jeff crumbles in a heap. Curly approaches on foot. Curly has a soft, but sinister way of speaking.

CURLY
(to Bonnie)
This man owes you an apology.

MITCH
(quickly)
I'm sorry. I didn't mean --

CURLY
Not you... Him.

MITCH
Oh, him, of course.

Jeff is sitting on the ground his legs forming a "V". Curly throws a Bowie Knife into the dirt right near Jeff's crotch.

JEFF
(to Bonnie)
I'm very sorry, maam. This won't ever happen again.

MITCH
See that it doesn't.

Curly glares at Mitch.

MITCH (CONT'D)
(to Curly)
I figured we're on the same... you're doing fine.

(CONTINUED)

34 CONTINUED: (5) 34

CURLY
(to Jeff and T.R.)
You guys were drinking. Don't let it happen again.

Jeff and T.R. go off.

CURLY (CONT'D)
(to Bonnie, tipping his hat)
Maam.

Curly walks away with no acknowledgement of Mitch or Ed.

MITCH
(to Bonnie)
That was the toughest man I've ever seen. Did you see how leathery he was. He was like a saddlebag with eyes. Man!

BONNIE
Listen, thanks a lot. It took a lot of courage to do what you did.
(she winds up looking at Mitch)

MITCH
I'm married.

35 EXT. CORRAL - NIGHT 35

The Stones are hosting a festive BARBECUE for the guests. Everyone is mingling and having fun -- even Phil. The guys are sitting around together.

MITCH
It was <u>not</u> a stupid thing to say.

ED
It was. She says "Thanks" so you say "I'm married?"

MITCH
Because --. You know... so she'd know, so there wouldn't be any... false... flirtings.

ED
(amused)
False flirtings?

(CONTINUED)

35 CONTINUED: 35

MITCH
That's right. I don't want any trouble. So I don't flirt, I don't remark on how lovely they look. I don't engage in any cute banter and so they're not encouraged and they leave me alone and I'm safe.

ED
What if you don't encourage them and they still come after you?

MITCH
That doesn't happen. See, Ed... women need a reason to have sex. Men just need a place.

Bonnie passes.

BONNIE
(friendly)
Good-night, I'm going to bed.

ED
(big, cute smile)
Good-night, sleep tight.

She leaves.

MITCH
See, that's what I mean. That was flirting.

ED
No! That was politeness. That was "Have a pleasant and restful evening."

MITCH
No, that was "I like your ass, could I wear it as a hat?"

Ed shakes his head "No." Phil, Steve and Ben walk over.

STEVE
Phil just told us you had some trouble with Jeff and T.R.

MITCH
Yeah. They were really giving Bonnie a hard time.
(more)

(CONTINUED)

35 CONTINUED: (2) 35

MITCH (Cont'd).
And then it got worse. This trail boss shows up --

STEVE
Curly?
(he points)

ANGLE ON THE CORRAL

Curly is checking the horse's shoes.

ANGLE BACK ON THE BARBECUE

MITCH
His name is Curly?

PHIL
You know what the cook told us about him? He said he killed a man in a knife fight.

BEN
Said he slit him from neck to nuts.

ED
Come on, these guys are cowboys. The last real men. They're untamed. They're mustangs. We're trained ponies. It'll do us good to be in their world for awhile.

MITCH
Do us good? He was "Hanging the help."

ED
He was helping us.

MITCH
This guy is not normal.

WE HEAR a chinking sound approaching softly. Mitch doesn't notice.

MITCH (CONT'D)
Did you see his eyes? He's got crazy eyes.

Legs appear behind Mitch. WE SEE the legs up to a gunbelt and knife.

(CONTINUED)

35 CONTINUED: (3) 35

MITCH (CONT'D)
He's a lunatic. We're going out into the wilderness, led by a lunatic.

There's a pause.

MITCH (CONT'D)
He's behind me, isn't he?

CURLY
Time to turn in.

Mitch WINCES. The guys get up and exchange good-nights.

Curly sits down to file a HORSESHOE. Mitch lingers as the others drift away.

MITCH
Look, I'm sorry, I didn't mean anything there...

Curly STANDS UP.

CURLY
I shit bigger than you.

MITCH
Really? What do you eat? Because an occasional salad or some bran, any type of fiber --

CURLY
Don't push me.

MITCH
Look, this is silly I just --

CURLY
Don't push me.

MITCH
(easy-going)
Okay, don't push me. We won't push each other.

Curly turns and walks away.

MITCH (CONT'D)
(to himself)
He's gonna kill me.

(CONTINUED)

35 CONTINUED: (4) 35

Curly is confronted by Ira and Barry, who are both wearing Lycra pants. *

IRA *
Mr. Curly?... Have you seen these? Professional cyclists wear them.

BARRY *
They're made of a polymer gel that molds itself to the rider's form.

IRA *
And they have a gel-filled crotch section.

BARRY *
To protect your goodies, so to speak.

CURLY *
(stares, then)
... Take those off. Put on some real pants.

IRA/BARRY *
(disappointed)
Yes, sir.

Curly leaves them. They SHRUG. *

36 EXT. RANCH - MORNING 36

It's very early, barely light. And it's cold. WE SEE the guests climbing into their saddles. The herd "moos" as Curly, Jeff and T.R. lead them out of the pens.

ED *
Fellas, out there are memories that will last a lifetime.

MITCH
Out there are cows. And plenty of 'em. We're going to go two hundred miles with this big, moving stink.

ED
Who, Phil?

Phil LAUGHS. The other guests ride up. *

(CONTINUED)

36 CONTINUED: 36

BEN
You people are all to young, but when I was a kid I saw a movie called "Red River"--

MITCH
Oh, I've seen it on TV.

Some of the others say they have, too.

BEN
But not in a movie theatre. John Wayne. Montgomery Clift. You remember the scene where they start the cattle drive? --

STEVE
(embarrassed)
Dad...

BEN
This is why we're on this trip.

BARRY
The "Yahoo" scene?

BEN
Yep. When they took the cattle out, all the cowboys waved their hats in the air and yelled "Yahoo." What do you say?

The others look at each other doubtfully.

CURLY
All right, let's move 'em out.

BEN
(waves his hat)
Yahoo!

ED
(waves his hat)
Yahoo!

Bonnie does, then Barry and Ira, then after a little hesitation, Mitch and Phil do it. Steve watches his father enjoy it. Steve SMILES, then, "Yahoos." Ben, really pleased, does it again. They're all doing it again and again, really into it.

MITCH
You feel like a schmuck?

(CONTINUED)

36 CONTINUED: (2) 36

PHIL
Big schmuck. Yahoo!

37 EXT. TRAIL - DAY 37

The herd moves along peacefully. Mitch still bounces a little too much.

ANGLE ON IRA AND BARRY, RIDING

Barry is on a PHONE.

BARRY
Arnold, just dump the money from the corporation into the personal... Yes. Dump it into the personal, then make out the check. Why am I telling you this, you're our accountant... Look, Arnold, I'm losing you, we're going behind a mesa... Arnold what'd the Mets do?... What...
(to Ira)
I lost him.

ANGLE ON MITCH, PHIL AND ED

PHIL
Look at these guys. They have a horsephone.

Mitch spots a calf that has strayed from the herd.

He gets EXCITED.

MITCH
(yells)
I got one!

Mitch rides off away from the herd. He gets around the stray calf, YELLS at it.

MITCH (CONT'D)
Yah! Yah!

And successfully drives it back toward the herd. Phil begins to act like a guy who stands on the curb and helps you park your car in a tight spot.

(CONTINUED)

37 CONTINUED: 37

PHIL
Okay, back 'er in. Cut the wheel. Cut it hard. Now straighten it out. Good, you got it.

The other guests RIDE UP and congratulate him. Mitch is very pleased with himself.

38 EXT. TRAIL - A LITTLE LATER 38

Mitch, Ed and Phil are riding together. The other guests are all working hard, keeping the herd from drifting apart.

Bonnie GALLOPS BY. The guys watch her.

ED
Boy, that saddle's having all the fun. *

MITCH *
Ed, you've got like a half-track mind.

ED *
You wouldn't like to screw her brains out?

PHIL *
Oh, there's a lovely image.

MITCH *
Yeah, that ranks right up there with my other favorite of yours -- "Bang the shit out of her."
(as if smoking a cigarette)
"I've got to go to work, honey, Clean that up."

ED *
I didn't mean to offend your delicate sensibilities. I noticed you were staring at her pretty good.

MITCH
That's different. *

ED
Oh, different. *

(CONTINUED)

38 CONTINUED: 38

MITCH
Look. I go to an art gallery. I see a Picasso --

ED
Oh, she's a Picasso!

MITCH
No, she's not a Picasso. If she was a Picasso, she'd have three tits. I'm saying if I see a nice painting, I look at it, but I don't pull it off the wall.

ED
Let me ask you this. What if you could guarantee that you could have great sex -- with someone very attractive -- and Barbara would never find out?

PHIL
(shakes his head)
Oh, that's the big trap. Look what happened to me. The girl came to my house. Then to his house.

ED
No, you're not imagining. Let's say a spaceship lands.

MITCH
Oh good. Reality.
(to his horse)
Are you listening to this?

ED
And the most beautiful woman you ever saw gets out. And all she wants to do is have the greatest sex in the universe with you.

MITCH
Could happen.

ED
And the second it's over, she flies away for eternity. And no one will ever know. You're telling me you wouldn't do it?

(CONTINUED)

38 CONTINUED: (2) 38

MITCH
No, because what you're describing actually happened to my cousin Ronald. And his wife did hear about it at the beauty parlor. They know everything there. Look, Ed, it wouldn't make it all right just because Barbara didn't know. I'd know. And I wouldn't like myself. That's all.

Curly gallops up to them.

MITCH (CONT'D)
(cheerfully)
Hi, Curly. Kill anyone today?

CURLY
The day's not over.

MITCH
It's a joke. It's a western kind of a joke. It's a Zane Grey, Paladdin, Gunsmoke, come back Shane, twenty mule team Borax kind of a joke.

CURLY
Pay attention, girls. We've got strays.

They look up and notice. They all gallop off, each after a stray.

Curly ROLLS a CIGARETTE with one hand, puts it in his mouth and lights a match on the inside of his upper teeth. He SMOKES.

He stares at Mitch. It's not a nice look.

DISSOLVE TO:

39 EXT. CAMPFIRE - NIGHT 39

WE PAN around the campsite. WE SEE that the other guests are asleep in sleeping bags, out in the open.

WE PAN farther and see Mitch, Ed and Phil, lying awake looking up at the stars. Mitch is playing the HARMONICA. *

ANGLE ON THE STARS

(CONTINUED)

39 CONTINUED: 39

ANGLE ON THE GUYS

ED
You can't see this in New York. You look up, you see someone falling on you.

MITCH
You know what gets me? The sheer enormity of it. I mean, we're seeing one-millionth of one per cent of the Universe and even that's like a... trillion light years across. It's overwhelming.

Pause.

PHIL
You think I should get a hairpiece?

MITCH
Phil, we're discussing the majesty of God's creation. Not your hairline.

PHIL
You know, I'm gonna be dating again and looking for work. And nobody's gonna say, "Jesus, that guy looks old, but isn't the Universe enormous."

MITCH
Don't get a hairpiece. My Dad got a hairpiece. It looks like a camel made a doody on his head.

ED
How are your folks doing?

MITCH
They're all right. They're in San Diego.

PHIL
I liked your Mom. She always had the best stuff.

ED
Yeah.

(CONTINUED)

39 CONTINUED: (2) 39

PHIL
Good soda. Good cake.

ED
Devil Dogs.

PHIL
The stick pretzels.

MITCH
It's so strange. When we were kids, this woman was my whole life. She fed me, washed me, she was my Universe. Now I see her one week a year. It's weird.

ED
You're so dramatic. That's it, Mitch. We grow up, we separate, they get older, it's going to happen to all of us. Don't dwell.

MITCH
No, I should be like you. Your Father died, you went to the circus.

ED
That was two weeks later!

PHIL
See, this is what I like about dogs.

MITCH
Dogs?

PHIL
Yeah. A few years ago, we drove up someplace, we bought a dog. A pedigree, they show you the parents. Two years later, we think "Let's breed him." So we drive up, same place. What do you think the dog does?

MITCH
Gets a hairpiece.

PHIL
Starts humping its own mother. They don't even know. They don't care. Means nothing to them.

(CONTINUED)

39 CONTINUED: (3) 39

MITCH
What are you suggesting? I go down to San Diego and say, "Hey, Estelle, you're looking good, Babe. What do you say you and me in Dad's Strat-o-lounger.?"

PHIL
I'm saying dogs have it better. They don't dwell.

Pause.

MITCH
Yeah, Barbara always tells me not to dwell. *

ED
She's right... *

Pause.

ED
You're really with just one woman for fifteen years? Just one?

MITCH
Yes, Ed. I'm married. I caught my limit. *

Ed EXHALES thoughtfully.

ED
Let's say... all your life -- for breakfast -- you're eating from the Kellogg's variety pack.

MITCH
And a spaceship lands.

ED
No. And then you don't get the variety pack. You pick one. Your favorite one. And you just get that from now on. Every morning. For the rest of your life... the same cereal... And then one morning... you're just not hungry.

MITCH
You're the one who can't get an erection.

(CONTINUED)

39 CONTINUED: (4) 39

ED
Hey! I can get an erection anytime I want. Watch.

MITCH
Ed, please, you'll push me into the fire.

ED
See... here's the thing. Kim wants to have kids.

MITCH
You don't?

Ed shakes his head.

ED
I tell her it's because we wouldn't have as much fun, it would kill her modeling... but that's not the reason. Having a kid, that's... heavy. That's really a commitment. That's saying I'm never, ever going to be with another woman the rest of my life.

PHIL
Wait a minute. I want to get this straight. I have no life. We're all agreed on that, right?

They NOD.

PHIL (CONT'D)
(to Ed, getting angry)
And your big problem is you're married to this gorgeous twenty-four year old underwear model who thinks the sun rises and sets in your pants, and that's not enough for you?!

ED
You don't understand.

PHIL
No, I don't understand.

(CONTINUED)

39 CONTINUED: (5) 39

ED
I don't want to screw around on Kim. I don't want to do to her what my father did to my mother.

PHIL
So don't.

ED
Oh, from the King of Restraint.

PHIL
What's that mean?

ED
I mean that's very smug advice from a man who impregnated an eighteen year-old check-out girl on the day-old bread rack.

PHIL
She's twenty and shut up.

ED
Let me get you hot, Phil. "I need a price. Register nine. I need a price."

PHIL
Cut it out.

MITCH
Guys...

ED
What'd you use for protection, Phil, paper or plastic?

Phil jumps on Ed. They start WRESTLING.

MITCH
Come on...
(tries to pull them apart)
We're on vacation.

All three are ROLLING around. Ed and Phil are fighting. Mitch is caught between them. Sudden they're DOUSED with water. They SCREAM and look up. Curly is holding a bucket.

CURLY
You're spooking the cattle.

(CONTINUED)

39 CONTINUED: (6) 39

ED
We --

CURLY
I know who's responsible.
(right at Mitch)
I already spotted the bad apple.
And I know what to do about it.
See you, tomorrow. Sun-up.

Curly walks away.

40 EXT. PRAIRIE - DAWN 40

A SHOT of the sunrise over the prairie. From behind a boulder, Mitch appears with a magazine folded under his arm and a roll of toilet paper. He passes Steve, who also is carrying toilet paper.

STEVE
You done with that?

MITCH
(gives him the magazine)
Sure, go ahead... I wouldn't go behind there right now if I were you.

Steve heads for the boulder. WE FOLLOW Mitch back to the campsite.

STEVE (O.S.)
Jesus Christ!

Phil and Ed are rolling up their sleeping bags and glancing at each other.

MITCH
Come on. You're sorry, you're sorry, you both forgive each other. That's it. I've got a treat for you.

He goes to his tent and comes back out with a fresh coffee machine that grinds the beans.

MITCH (CONT'D)
(proudly)
Hah? Fresh coffee. Grinds it's own beans. Battery-powered. Why live like animals?

(CONTINUED)

40 CONTINUED: 40

PHIL
(likes it)
All right.

Everyone spills out their coffee.

MITCH
First cup's for my friend, Phil because when we were kids, he used to let me watch his sister undress. I never forgot that Phil. Because I still do it.

Phil LAUGHS.

MITCH (CONT'D)
Here we go.

Mitch turns on the machine. It's very LOUD.

ANGLE ON THE CATTLE

They begin to "moo." They're spooked. They begin to move.

ANGLE ON THE GUESTS

They look up, BEWILDERED.

ANGLE ON THE COWBOYS

They stand up, concerned.

ANGLE ON CURLY

Coming out of his tent.

ANGLE ON THE CATTLE

They begin to stampede.

ANGLE ON COOKIE

COOKIE
Stampede!

The cattle come stampeding right through the campsite. The guests stare, STUNNED. Ira and Barry come OUT OF their tents in boxer shorts to watch.

ANGLE ON CURLY

On a horse. He rides up to Mitch. He grabs the machine out of Mitch's hand and flings it away.

(CONTINUED)

40 CONTINUED: (2) 40

CURLY
Mount up. We gotta bring 'em back.

ANGLE ON THE CATTLE

It's a full-scale stampede.

ANGLE ON THE GUESTS

Everyone begins to mount up, hurriedly and ride off.

MITCH
I was just making coffee, I didn't...

CURLY
(to Mitch, furiously)
Move it!

Mitch STRUGGLES to mount his horse. After several attempts, Curly grabs him by the back of the belt and hoists him up. *

MITCH *
Thank you.

41 EXT. PRAIRIE - AFTERNOON 41

The herd seems to have been re-gathered. Everyone is tired and sweaty. They all get off their horses. Only Curly is absent.

MITCH
(for the tenth time)
I'm sorry.

Curly rides up.

CURLY
There are still a few head missing. They must've gone into that canyon while I was getting the others. *

JEFF
T.R. and I'll get 'em.

CURLY
No. I'll get 'em. With you.
(points to Mitch)

MITCH
Me?

(CONTINUED)

41 CONTINUED: 41

CURLY
You're coming with me.

Mitch hesitates.

MITCH
Just the two of us?

CURLY
(to Jeff)
You move the herd. I'll catch up.

MITCH
You mean we'll catch up.

Curly stares at him.

CURLY
Let's go.

Mitch MOUNTS UP. He looks down at Ed and Phil.

MITCH
Well... good-bye.

They start out.

MITCH (CONT'D)
Curly, did I ever show you a picture of my wife and kids? I'm their sole support.

Ed and Phil are left alone.

PHIL
Is he gonna be all right?

ED
Sure. Curly's just trying to scare him. You know Mitch. He's a wise-ass.

PHIL
(seriously)
If he doesn't come back, I'm going after Barbara.

ED
Why wait?

42 EXT. CANYON - LATER 42

WE SEE a stray cow.

ANGLE ON MITCH AND CURLY

On horseback. Curly points out the cow.

CURLY
Put a rope on this one so we can go after the others.

MITCH
Me?

CURLY
Rope her.

MITCH
(reluctant)
I'm having a little... I have a roping disability. I'm missing that all-important roping gene.

Curly just stares. Mitch gives in. He grabs his rope and rides slowly towards the cow. He makes a lariat and whirls it overhead. It keeps getting bigger and bigger. He doesn't throw it.

MITCH
I'm good at this part.

CURLY
Throw it.

Mitch keeps whirling the lariat. Finally he throws it. The lasso settles around Curly, who just stares coldly at Mitch. Curly removes the lasso and tosses it back to Mitch.

MITCH
You know what just occurred to me. Roping is stupid. They're cows, not cheetahs. Here watch. We get off the horse. We walk over to the cow. Look how good this is working. We take Mr. Loop.
(holds up the loop in the rope and smiles through it)
And we place it around Mr. Cow.

He does this.

(CONTINUED)

42 CONTINUED: 42

MITCH (CONT'D)
Now... what's wrong with that.

Curly WHISTLES. The cow bolts off, snapping Mitch off his feet.

CURLY
That.

Mitch is dragged SCREAMING by a speeding cow.

MITCH
I'm on vacation!

43 EXT. CANYON - EVENING 43

The sun is gong down. Mitch and Curly have gathered all the strays. There are several cows tethered together. *

MITCH
Is that it?

CURLY
That's it.

Curly gets off his horse and begins taking off his saddle.

MITCH
What are we doing?

CURLY
Making camp. It's too late to catch up to the herd before dark. We'll catch up tomorrow.

Mitch refuses to dismount while Curly continues to prepare a campsite.

MITCH
What do you mean... we... What, we sleep out here? Just...?
(points at Curly and at himself)

CURLY
(smiles)
That's right.

MITCH
(to himself)
Oh God, it's "Deliverance."

(CONTINUED)

43 CONTINUED: 43

Mitch looks around as if weighing his options and realizes he has none. He DISMOUNTS.

MITCH (CONT'D)
I don't know if you know this, but the Supreme Court has ruled that cows can testify in court... landmark decision... Henderson vs. Clarabelle.

44 EXT. CAMPFIRE - NIGHT 44

Mitch and Curly are sitting by the fire. Curly is sharpening his KNIFE. Mitch is watching him.

MITCH
Getting ready to shave?

Curly stops.

CURLY
You make a lot of smart remarks at my expense, don't you?

MITCH
Hey, come on. I do that with everybody. It's just my way.

CURLY
I don't understand that way.

Curly stares. Mitch takes out his HARMONICA and begins to play "Tumblin' Tumbleweeds."

CURLY
Put that away.

Mitch stops. Then he begins again.

CURLY (CONT'D)
I said "Put that away."

MITCH
Hey, you know, the first time I tried to talk to you, you embarrassed me, so I teased you a little, which maybe I shouldn't have, so I'm sorry, so now you're sitting there with a knife trying to frighten me, which...
(more)

(CONTINUED)

44 CONTINUED: 44

MITCH (Cont'd)
you're not doing a bad job, but if you're gonna kill me, get on with it and if not, shut the fuck up. I'm on vacation.

He goes back to playing nervously, eyeing Curly out of the corner of his eye. Curly slides over closer to Mitch who is really scared now, but keeps playing.

CURLY
(sings softly)
"see them rollin' along...

Mitch's eyes widen in surprise, but he keeps playing. Curly continues to sing.

WE PULL BACK and up, seeing the two men sitting around the campfire.

45 EXT. ON THE TRAIL - MORNING 45

Mitch and Curly are RIDING. They're driving the stray cattle.

MITCH
-- and the second it's over, she's going to go back inside her spaceship and fly away for eternity. Would you do it?

CURLY
(mulls for a moment)
Is she a redhead?

MITCH
Could be.

CURLY
I like redheads.

MITCH
Ever been married?

Curly shakes his head "No."

MITCH (CONT'D)
Ever been in love?

CURLY
Once, I was driving a herd across the Texas panhandle.
(more)

(CONTINUED)

45 CONTINUED: 45

CURLY (Cont'd)
Passed this little dirt farm around sundown. Out in the field was this young woman, working down in the dirt. Just then, she stood up to stretch her back. She was wearing this little cotton dress... and the setting sun was right behind her... showing the shape God gave her.
(he remembers)

Pause.

MITCH
So, what happened?

CURLY
I turned around and rode away.

MITCH
Why?

CURLY
I figured it wasn't getting any better than that.

MITCH
Yeah, but, you could've been... with her.

CURLY
I been with lots of women

MITCH
But she could've been, you know, like the love of your life.

CURLY.
She is.

MITCH
Oh... That's great...

Mitch thinks for a moment as they ride on.

MITCH (CONT'D)
No... No... that's not great. That's really... wrong. You passed up something that could have been terrific.

(CONTINUED)

45 CONTINUED: (2) 45

CURLY
My choice.

MITCH
I never could've done that.

CURLY
Your choice. Cowboy leads a different kind of life... when there were cowboys.

MITCH
What do you mean? There's you and Jeff and T.R. --

CURLY
Jeff and T.R. ain't cowboys. Trash on horseback. We're a dying breed. We'd all be gone if it weren't for a few folks like Mr. Stone. Rest of 'em drive cattle from a helicopter, now.

MITCH
Ich.

CURLY
Still means something to me, though. In a couple of days we'll move this herd across the river... we'll see Needle Rock off to the West... and drive 'em right on through. Nothing better than bringing in a herd.

MITCH
See, that's great. You do a job you're proud of. Your life makes sense to you.

Curly LAUGHS.

MITCH
What?

CURLY
You city folk worry about a lot of shit, don't you?

MITCH
Shit? My wife just basically told me she can't stand having me around.

(CONTINUED)

45 CONTINUED: (3) 45

CURLY
Is she a redhead?

MITCH
Hey, I'm trying to --

CURLY
How old are you, thirty-eight?

MITCH
Thirty-nine.

CURLY
Yeah, you all come up here the same age, same problems... you spend fifty weeks a year gettin' knots in your rope, then you think two weeks up here'll untie 'em for you. None of you get it. You know what the secret of life is?

MITCH
(intrigued)
No, what?

Curly STICKS UP his index FINGER.

CURLY
This.

MITCH
Your finger?

CURLY
One thing. Just one thing. You stick to that... and everything else don't mean shit.

MITCH
Okay. Great. What's the one thing?

CURLY
(brings down his finger)
That's what you have to figure out.

Mitch is CONFUSED.

Curly GETS OFF his horse.

(CONTINUED)

45 CONTINUED: (4) 45

MITCH ((CONT'D)
What's the matter?

CURLY
This cow's having a baby.

MITCH
What, now? How can you tell?

CURLY
I noticed it when we found her. I was hoping she'd hold off through the drive. But she's ready. Get down.

Mitch does.

MITCH
Do you have to help her or does she do it herself?

CURLY
I'll hold her down. You deliver the calf.

MITCH
Excuse me? Hello? Why don't I hold her down?

CURLY
You don't know how, she'll kick you and kill you and her and the calf. And that's too much for me to carry back.

MITCH
I see your point.

CURLY
Come on. She's ready.

MITCH
(nervously)
Oh, Jesus, I fainted when my own kids were born and I wasn't even there.

CURLY
She's bursting.

MITCH
(on his knees)
Oh, God. Bursting.

(CONTINUED)

45 CONTINUED: (5) 45

CURLY
She's ready. Just reach in and pull out the calf.

MITCH
You know there was nothing about this in the brochure. I read "Camp out under the stars" and "Eat from a real chuck wagon," but it didn't say, "Stick your arm up a cow's uterus." I would've remembered and...

CURLY
She needs help, Goddammit.

MITCH
Okay, okay. Just a second, just...

He's FEELING AROUND inside the cow and GRIMACING.

MITCH (CONT'D)
(to the cow)
You should've adopted, because you'll never get your figure back.

CURLY
What's taking so long? Do you see the head?

MITCH
The head? No. I see a tail.

CURLY
(urgently)
It's turned the wrong way. Get it out.

MITCH
I...

CURLY
Now!!

Mitch REACHES DEEPER and GROANS.

MITCH
Oh, God. It's like bathing in liver.

CURLY
Do it!!

(CONTINUED)

45 CONTINUED: (6) 45

Mitch struggles and out comes a CALF. Mitch falls back, GROANING. He's ill. Curly swings around quickly and off-camera finishes the job. He hands the calf to Mitch who's sitting on the ground, BREATHING HEAVILY.

MITCH
(staring in wonder)
Oh, my God... Oh, my God...
(looks at the calf)
Look what I did... I made a cow. This is unbelievable. This is amazing.

The calf STANDS up.

MITCH (CONT'D)
Look, he's walking already. He's a genius. He gets that from my side of the family. We all walked early. I'm gonna name him Norman. Because years ago --

There's a very LOUD GUNSHOT, shocking Mitch.

ANGLE ON CURLY

Holding a gun pointed toward the ground.

MITCH
Why did you do that?!

CURLY
She was dying and she was suffering.

MITCH
Then what was the point? What --

CURLY
We saved the calf. Good job, cowboy.

He CLAPS Mitch on the shoulder.

46 EXT. CAMPSITE - DAY 46

Mitch is back with the herd. The herd is stopped and everyone's EATING lunch.

WE PAN by the guests, excluding Ed and Phil, and REVEAL Mitch feeding the calf milk from a big makeshift bottle.

(CONTINUED)

46 CONTINUED: 46

Everyone's joking, laughing, having a good time.

BEN
I love this. 'Cause, like in a cowboy movie, everything they ate looked good. Because you've got metal plates and a piece of bread to push around the gravy, and no matter what it is, this makes it look good. Then you lick your fingers and you say "That's mighty good, chicken, Wishbone."

BONNIE
Yeah. Then Wishbone says "Chicken? That there's rattlesnake."

They all LAUGH.

MITCH
All done, Norman. Thank God I got him to drink from a bottle, 'cause my nipples are killing me.

Ira and Barry finish eating.

IRA
(to Barry)
What would be the right flavor after this meal?

BARRY
(thinks)
... Cherry vanilla.

IRA
No. If it were Chinese food -- right on the money. But this... toasted almond.

BARRY
(thinks, then nods)
Damn it, how can I have been so stupid.

Ira pats him on the shoulder consolingly.

MITCH
What are you doing?

(CONTINUED)

46 CONTINUED: (2) 46

BARRY
Ira can pick out the exact right flavor of ice cream to follow any meal. Go ahead, challenge him.

MITCH
Challenge him?

IRA
(cocky)
Come on.

MITCH
Franks and beans.

IRA
(with contempt)
Scoop of chocolate, scoop of vanilla, don't waste my time. Come on, push me.

MITCH
See bass...

IRA
Grilled?

MITCH
Sauteed.

IRA
I'm with you.

MITCH
Potatoes au gratin and asparagus.

IRA
(thinks)
Rum raisin.

BARRY
(approving)
Woof!

MITCH
Wait a minute. How do we know he's right?

BARRY
How do we know? Fourteen hundred retail outlets across the country -- that's how we know.

(CONTINUED)

46 CONTINUED: (3) 46

Ira and Barry HIGH-FIVE each other. Phil and Ed enter carrying mess kit plates piled with food -- brown, hot and plenty of it. *

PHIL
Will you stop with Roberto Clemente. Henry Aaron was the greatest rightfielder of our generation.

ED
Could he throw like Clemente? Could he run like Clemente?

PHIL
I'm gonna say one thing to you and hopefully you're gonna shut up. Seven hundred and fifty-five home runs.
(waves)
Good-bye.

ED *
Hey, Clemente was killed in a plane crash.

PHIL
What are you, blaming it on Aaron?

BONNIE *
Oh, God, baseball!

MITCH *
What's the matter?

BONNIE *
Nothing, I'm sorry.

PHIL *
You don't like baseball?

BONNIE *
It's just... a guy I used to live with was like a Baseball Encyclopedia and I just got flashes. It's like my Vietnam.

MITCH *
Is that why you broke up with him, 'cause of baseball?

(CONTINUED)

46 CONTINUED: (4) 46

BONNIE
No... we had different needs. I needed him to treat me decently and get a job and he needed to empty out my bank account and leave.

MITCH
Ouch.

ED
(very charming)
Any man who would leave a woman like you, is a fool.

BONNIE
Thanks.

Mitch throws Ed a DISGUSTED look.

PHIL
Why were you going out with a guy like that?

BONNIE
When I met him, he wasn't wearing a T-shirt that said "Hi, I'm gonna be bad to you." You know, you hope for the best, otherwise you'd never leave the house.

PHIL
You know what's bad, though... However badly you're treated -- when the time comes and you break up -- there's that little voice in your brain that says, "it was your fault."

BONNIE
(nods in agreement)
Boy...

MITCH
You know what the secret of life is... this.
(holds up a finger)
One thing. Just one thing.

ED
And what's that?

(CONTINUED)

46 CONTINUED: (5) 46

MITCH
I have no idea. But ask Curly 'cause he seems to know.

ED
Curly?

MITCH
Yeah, I'm gonna invite him over. Look at him, he's sitting there all by himself, nobody to talk to.

PHIL
So, go ahead.

MITCH
He's a real interesting guy, you'll see.

Mitch gets up and leaves them. He goes over to Curly. Curly is leaning back against a boulder, staring out at the herd.

ED
Curly... You got a minute? Curly?...
(loud whisper at the guys)
He's asleep... Boy, you know, he's a real cowboy. He sleeps with his eyes open... Curly?

47 EXT. ON THE TRAIL 47

A makeshift cross is being HAMMERED into the ground over a GRAVE. Everyone is gathered with the obvious exception of Curly.

BARRY
Is this all right? I mean don't you need like a license or something to bury someone?

BEN
What damage could we do? Look, it's a three day ride in either direction. In the sun...
(shakes his head)

COOKIE
Nah, this is where Curly'd wanna be buried.

(CONTINUED)

47 CONTINUED: 47

ED
Yeah, if it turns out he has family and they want him, we'll tell them where he is and they can, uh... get him. You know, dig him up.

Everyone grimaces.

MITCH
Boy, you know, he said they were a dying breed, but I didn't know he meant on this trip.

STEVE
The man ate bacon at every meal. You can't do that.

ED
(ready to break it up)
Well...

IRA
Shouldn't somebody say something? Like a eulogy.

They all look at each other.

MITCH
Cookie, you knew him best.

COOKIE
Lord... we give you Curly... try not to piss him off.

MITCH
That's it?

COOKIE
What else is there?

MITCH
You're a warm man, Cookie. Okay, look, just a second. Curly... I didn't know you well, but I'll never forget you. You lived life on your terms. Simple. Honest. Brave. I'm glad for the small time we spent together.

ALL
Amen.

(CONTINUED)

47 CONTINUED: (2) 47

STEVE
Now what

COOKIE
Now, let's get going. I know Curly would've wanted us to bring in the herd.

MITCH
(nods)
Yeah...

T.R.
Come on. We can make some time before sundown.

They all start to move.

BONNIE
(to Mitch)
Do you think this is all right? I mean with them?

Mitch looks over to where Jeff and T.R. are MOUNTING UP.

JEFF
(calls out)
Ben, you take the right flank with T.R. You three take the left. I'll ride point with Steve. Bonnie, take the rear, with Ira and Barry.

MITCH
(to Bonnie)
See, they're pros.

JEFF
Let's mount up!

They all do. They begin to move the herd. It's LOUD and busy. Mitch rides past the grave.

MITCH
So long, cowboy.

They move out.

48 EXT. TRAIL 48

Mitch, Ed and Phil are riding next to each other SILENTLY. Ed and Phil are looking at Mitch.

(CONTINUED)

48 CONTINUED: 48

He's not aware that they're looking at him. He's lost in thought.

MITCH
You know, it makes you stop and think.

PHIL
Stop the clock. Twenty-five minutes. I win.

MITCH
You win what?

PHIL
I had under a half-hour before you started talking about death.

Ed gives Phil a dollar.

MITCH
How did you know I was gonna talk about death?

PHIL
What are you kidding? We just came from a funeral and it's your favorite subject.

MITCH
It is not. It's just when you see a life end, it's a natural time to think about your <u>own</u> mortality.

ED
No, it isn't. Why do that to yourself. See, when <u>I</u> see somebody die, I don't change places with him. I appreciate that I'm <u>not</u> dead. Look at this. A beautiful day. I'm here with my two best friends and we're driving a herd of cattle across the plains. Pretty-fuckin'-great. It's one of the best days of my life.

PHIL
What's the <u>best</u> day of your life?

MITCH
You mean ever?

(CONTINUED)

48 CONTINUED: (2) 48

PHIL
Best day you ever had in your life. And you can't do when your kids were born. That's too easy.

They all think.

MITCH
I got it. I'm seven years old. My Dad takes me to Yankee Stadium. My first game. We're walking through this tunnel under the stands, -- all dark -- you hear the crowd buzzing on top of you -- it smells from 35 years of hot dogs, mustard, and beer -- greatest smell in the world -- I hold my Dad's hand -- and we come up out of the tunnel into the lights. And there it is. Huge. Green of the grass and the brown dirt. The black wall and how white the bases looked. And that great green copper roof and the el train behind the outfield. And then sitting there with my Dad the whole game. He taught me how to keep score... Mickey hit one out... First game I ever saw in color.

Pause.

PHIL
Good day.

MITCH
I still have the program.

PHIL
What was your worst day?

MITCH
Worst day?... Oh. Couple of years ago, Barbara finds a lump.

PHIL
Ooh.

MITCH
Yeah. Scared the shit out of me.

(CONTINUED)

48 CONTINUED: (3) 48

PHIL
You never said anything.

MITCH
Well, 'cause it turned out to be nothing, but for that one day... ooh!

ED
Yeah, but that's a good day.

MITCH
How?

ED
Because it turned out to be nothing.

MITCH
Yeah, but the whole day until then was horrible.

ED
But it came out good. You're a real "The glass is half-empty" guy. No wonder Barbara's sick of you.

MITCH
She's not sick of me. She's just... sick of me. See the difference?

PHIL
Okay, I got one. My best day.

ED
This isn't about Arlene and that loose step?

PHIL
No. My wedding day.

MITCH
What?

PHIL
Yeah. Remember that day? Outdoor wedding. Arlene looked great. Those water pills really worked. Her Dad gave me that job as a wedding present.
(more)

(CONTINUED)

48 CONTINUED: (4) 48

PHIL (Cont'd)
And I came down the aisle in my white tuxedo -- you guys were all smiling at me... My Dad in the front row gave me a little wink, you know... Not the warmest of men, but he winked... You know, I was the first of our group to get married and have a real job. And I remember thinking, I'm grown up. I'm not a goofball anymore. I made it. I've really got it together... I felt like a man. Best day I ever had.

Pause.

ED
What was your worst day?

PHIL
Every day since is a tie.

MITCH
Okay, Ed, your best day, let's hear it. Twins and a trapeze?

ED
No... I don't want to play.

MITCH
Come on, we did it.

ED
I don't feel like it.

MITCH
All right.

They ride awhile, SILENTLY.

ED
I'm fourteen and my Mom and Dad are fighting. Again. You know, because ... she caught him again. Caught him! This time the girl came right to the house. And I finally realized he wasn't just cheating on my Mother... he was cheating on us. So I told him.
(with a lot of pride)
I said "You're bad to us.
(more)

(CONTINUED)

48 CONTINUED: (5) 48

ED (Cont'd)
We don't love you. I'll take care of my Mother and my Sister... We don't need you anymore." He made like he was gonna hit me... and I didn't budge... Then he turned around and left. Never bothered us again. And I took care of my Mother from that day on... That was my best day.

Pause.

PHIL
And your worst day?

ED
... Same day.

He gallops ahead. Mitch and Phil watch him go.

LONG SHOT OF the herd and the riders, as the Sun is setting.

49 EXT. ON THE TRAIL - DAY 49

They're driving the herd. All of the guests look more professional now. They ride better. Their shouts ("ya") are more natural. The men are unshaved. They look like cowboys. Mitch is SINGING like Frankie Laine.

MITCH
Rollin, rollin, rollin, Keep them dogies rollin, Keep them dogies rollin, Rawhide. Get 'em up, move 'em out, wake 'em up, get 'em dressed, get 'em shaved, comb their hair, Rawhide.

Steve comes galloping back and rides up to Ben.

STEVE
Wait'll you see what we're riding into.

BEN
What?

STEVE
A ghost town.

BEN
A real one?

(CONTINUED)

49 CONTINUED: 49

STEVE
Yeah. Jeff says we're gonna make camp there tonight. It's a real cool-looking place.

BEN
Great.

STEVE
Hey, Dad... Good trip.

Ben SMILES and puts his hand on Steve's shoulder.

ANGLE ON PHIL

PHIL
(looks off)
Oh, my God.

ANGLE ON THE CHUCK WAGON

Cookie, is driving, (pulled by TWO HORSES) recklessly in circles.

Cookie is naked except for an apron. He's driving STANDING UP and mooning the guests. He's SCREAMING in a boisterous, drunken manner. As he gets closer, WE SEE that he's drawn a face on his ass.

ANGLE ON MITCH

He looks DISGUSTED.

Jeff and T.R. ride up to join the guests.

JEFF
(angry)
He's drunk, the old shithead.

T.R.
Where'd he get liquor?

JEFF
Who knows? Goddam it, we better get him off there.

Cookie is backwards looking between his legs, like a football center. Jeff and T.R. take off after him.

COOKIE
Think you can catch me, you faggots?

(CONTINUED)

49 CONTINUED: (2) 49

He begins THROWING food.

IRA
(whining)
He's throwing our food.

BARRY
Get a grip, Ira.

IRA
I'm sorry. I'm overheated.

Jeff and T.R. continue to chase the wagon. The wagon comes barreling by with Cookie still SCREAMING.

PHIL
It looks like he's headed right for that ravine.

ED
I'm sure he sees it.

The wagon does not slow down as it heads for the ravine. Everyone watches it. They all look at each other. Just before the wagon reaches the edge, Cookie LEAPS OFF and crashes to the ground. A moment later the wagon, horses and all, plummets over the edge. We HEAR it CRASH.

50 EXT. RAVINE - DAY 50

WE OPEN on two huge mounds of dirt. The guests are gathered around. The smashed wagon is in the background.

MITCH
What can I say about Skyrocket and Buttercup...

STEVE
Don't say anything. Let's just get out of here.

MITCH
Wait. Let's just re-cap what we've buried so far on this trip. A trail boss, two horses --

BEN
I can't believe we buried horses.

(CONTINUED)

50 CONTINUED: 50

MITCH
Well, the impact really drove them into the ground. We just put some dirt on them.

BEN
How are we going to carry the food and the tents?

JEFF
The tents roll up. We can carry enough food in our saddlebags for two more days. That's all it's gonna take.

ED
Okay. Let's go.

The others go along.

JEFF
The problem is Cookie. His legs are broke.

MITCH
Oh, God, they're gonna shoot him! I knew it.

JEFF
We put him on a litter so we can get him out of here. T.R. and I both need to stay with you all and the herd. We're gonna hit some hard country. But there's a little town just half-a-day's ride from here. I can draw you a map. Somebody has to take Cookie. Any volunteers?

They all look at each other.

BEN
I guess Steve and I should go.

STEVE
Why?

BEN
Because he's injured and we have medical training.

(CONTINUED)

50 CONTINUED: (2) 50

STEVE
We're dentists. What are we, gonna give him a cleaning?

BEN
We have a better chance of helping him than anyone else, Son..

STEVE
But you're having fun.

BEN
Ride with me, it'll still be fun.

MITCH
(to Ben and Steve)
Thanks, guys, this is very nice of you.

Everyone agrees audibly.

JEFF
Let me make you up that map.

T.R.
(calls from the wrecked wagon)
Hey, Jeff... I found where Cookie was hiding the whiskey.

WE SEE several bottles.

JEFF
That old coot.

Jeff pulls his GUN and gestures for T.R. to throw one of the bottles. T.R. does and Jeff shoots it out of the sky -- T.R. throws another one. Jeff shoots it. But on the SHOT WE CUT TO... *

50A EXT. GHOST TOWN - NIGHT 50A *

In a series of CUTS WE SEE the ghost town from various angles -- sometimes one structure at a time. Over these shots, we HEAR an occasional GUNSHOT. *

50B EXT. LIVERY STABLE 50B *

50C INT. LIVERY STABLE 50C *

The GUESTS have their SLEEPING BAGS rolled out on the floor and they're looking outside as the gunshots continue. *

50D EXT. STREET 50D *

Jeff and T.R. are DRUNK and still drinking. They're LAUGHING raucously. They toss empty bottles in the air, shoot at them, miss, and LAUGH harder. *

50E INT. LIVERY STABLE 50E *

The guests (minus Ben and Steve) are WATCHING them through the door. The guests exchange worried GLANCES with each other. *

MITCH
Should we do something?

ED
Let 'em have their fun. Then they'll sleep it off.

There's another GUNSHOT. They all FLINCH. Again, they LOOK outside.

THEIR P.O.V.

Jeff and T.R. speak to each other in an undertone while POINTING right at the guests. They LAUGH. Then, drunkenly, head down the street.

BONNIE *
I knew it. I knew we couldn't trust these guys.

BARRY *
(to Ira)
I said "tennis camp." You said let's drive cattle."

ED *
I say "shut up."
(to Mitch)
In two minutes these guys are gonna start eating each other.

PHIL *
Look.

They look. Jeff and T.R. have led Norman into the middle of the campsite.

MITCH
What are they doing with Norman?

JEFF
(falsetto sing-song)
Oh, Mitchy... Mitchy...

(CONTINUED)

50E CONTINUED: 50E

ED
(to Mitch)
Don't go out there.

MITCH
Hey, what am I, stupid?

ANGLE ON THE COWBOYS.

Jeff sticks the barrel of the gun in Norman's ear.

JEFF
(at the tent)
You fellas like calf brains?

51 thru 53 OMIT 51 thru 53

54 INT. TENT 54

MITCH
I think I better go out there.

ED
Over a cow?

MITCH
Hey, you know we're close. I lost my watch in his mother.

55 EXT. CAMPSITE 55

JEFF
This is your last chance.

56 INT. TENT 56

MITCH
They're not gonna hurt me. Like you said, there's witnesses. He just wants to embarrass me a little, so I'll let him.

57 EXT. CAMPSITE 57

Mitch comes out of his tent.

(CONTINUED)

57 CONTINUED: 57

MITCH
(reprimanding)
Norman... have you been giving the cowboys trouble?
(to the cowboys)
You raise them, you try to teach them right from wrong, but, you know, it's what they learn from their friends.
(to Norman)
You're grounded, Mister.
(to the cowboys)
These cows today.

JEFF
You pansy-ass little bastard.

MITCH
You talking to me or Norman?

JEFF
You shit-nose little faggot.

MITCH
Me. Okay. Look, fellas, you've got a bunch of people here who came out for a good time and to say the least it's been a little strange. We're counting on you guys to get us through this. Please, what do you say, why don't you just sleep it off?

JEFF
Why don't you sleep this off?

He punches Mitch in the JAW. Mitch goes down.

MITCH
(like a kid)
Wow, Dad, Yankee Stadium's so big. Can I get a hot dog now or should I wait? Wow, look at all the hair in the urinal.

Ed comes out.. So do Barry, Ira and Bonnie.

ED
You want to try that with me? Huh?

JEFF
Sure.

(CONTINUED)

57 CONTINUED: (2) 57

Ed immediately punches Jeff in the jaw. Jeff is KNOCKED DOWN. He finds his gun and grabs it. He AIMS it at Ed. Suddenly, Phil crashes down on top of Jeff.

WIDEN TO REVEAL that Phil jumped down from an upper window of the livery stable.

ANGLE ON PHIL AND JEFF

Phil grabs Jeff's gun and sticks it in Jeff's ear. Phil looks WILD.

PHIL
(to T.R.)
Put down the gun.

T.R. does. Mitch is snapped back to reality.

MITCH
Phil?...

PHIL
I hate bullies. My father-in-law's a bully.

MITCH
(to himself)
I'm on vacation.

PHIL
Because a bully doesn't just beat someone up. He takes away their dignity. And I hate that.
(jamming the gun in Jeff's ear)
I really hate that.

He COCKS the gun. Jeff shuts his eyes. The others stare, horrified, frozen.

PHIL (CONT'D)
(calmly)
Bang. And that concludes tonight's performance. The role of the lunatic was played by Phil Berquist. Thank you. Thank you very much. Somebody get their guns and hide them.
(to Jeff and T.R.)
You two assholes sleep it off. And let's get some peace and quiet for Chrissake. I'm tired!
(more)

(CONTINUED)

57 CONTINUED: (3) 57

PHIL (Cont'd)
I've been under a lot of stress. I lost my job and my wife! And I've got some sort of rash from making in the bushes.

He goes back into his tent.

58 INT. TENT 58

Mitch and Ed follow Phil into the tent. Phil is still holding Jeff's gun. He seems to be in mild shock.

ED
Did you get the other gun?

MITCH
Yeah...

ED
Phil... thanks. That was... amazing.

PHIL
(his gun hand shaking)
What?

ED
You know, uh...

PHIL
Oh, that. Yeah.

MITCH
Phil... why don't you put down the gun?

PHIL
Hm?... Oh, you don't have to worry. I know how to handle a gun. I used to keep one in the store. You know, you lock up late at night. There's a lot of cash around... you have to make sure the register totals match the cash and checks and coupons... then you go over your order sheets for the next day... check your stock... there's a lot to do. It's a very responsible job.
(breaks down)
Oh, Christ.

(CONTINUED)

58 CONTINUED: 58

MITCH
(gently taking the gun))
Phil, it's not that bad.

PHIL
Yes it is. I'm at a dead-end. I'm almost forty and I wasted my life.

MITCH
But now you get to start over. Remember when we were kids, we played ball, the ball would get stuck in a tree, we'd yell "Do over." Your whole life now is a "do-over." You've got a clean slate.

PHIL
I've got no job. I'm alone, no place to live. I'm gonna get wiped out in the divorce, because I committed adultery, which means I'll probably never get to see my kids. And I'll probably have to pay child support to the girl on register nine. How's that slate looking now?

Ira enters.

IRA
Well, the fun continues. They're gone.

MITCH
Who?

IRA
Jeff and T.R. They skedaddled.

They all leave the tent.

59 EXT. CAMPSITE 59

They come out of the tent, joining Barry and Bonnie.

PHIL
Are they coming back?

(CONTINUED)

59 CONTINUED: 59

BARRY
Didn't look like it. They jumped on their horses and took off.
(to Phil)
I hope you're happy, Mr. Tough Guy.

MITCH
They probably thought we would get them in trouble.

ED
Which we would.

They all look at each other.

IRA
Does anybody know how to get where we're going?

They don't.

BARRY
So are we talking death?

BONNIE
Won't Steve and Ben send help?

MITCH
Why should they? When they left we were still relatively all right.

BONNIE
Still, they might.

BARRY
We're hanging our lives on "might?"

MITCH
Look, let's not become hysterical. For five days we've been going in the same direction, let's just continue in that direction.

BONNIE
Isn't that a little vague?

MITCH
Well, Curly said there was a river and then a...
(more)

(CONTINUED)

59 CONTINUED: (2) 59

MITCH (Cont'd)
Needle Rock and a Valley. It didn't sound complicated. We can do it.

IRA
Sure. And without the herd, we'll move fast.

BONNIE
Without the herd?

IRA
Yeah.

BONNIE
There's no water here, there's no pasture land. I don't think they can survive up here.

IRA
Well, not to sound cold-hearted, but so-the-hell-what? I mean they give us a trail boss with a coronary and a bunch of drunks and we're supposed to worry about the cattle? You're a nicer person than I am.

BONNIE
No you're right.

ED
Look, the rest of you go ahead. I'll drive the herd.

MITCH
What are you talking about?

ED
I'm saying... I think I can bring in the herd.

MITCH
Ed, you can't do it. You couldn't even manage your stores, you had to bring in your cousin.

Ed PULLS Mitch away from the others.

(CONTINUED)

59 CONTINUED: (3) 59

ED
Don't you see, Mitch? This is it. You were right about all the "Weekend Warrior" shit. The war games, the parachuting -- it was a search for something. For this. This is real. This is really happening. No rules. No games. Just, can I do it?

MITCH
It is a game. It's your regular game. Am I better than my father. You are, okay?

ED
Look... I need to do this.

PHIL
I'll stay with you.

MITCH
Boys, boys... you've only got like a day's worth of food and water --

PHIL
We'll be all right.

MITCH
What do you think is gonna happen? You're gonna bring in this herd and all the broken parts of your life are all gonna fall into place?

PHIL
Maybe.

MITCH
Oh, please!

PHIL
Look, why don't you just accept that maybe you can't relate to what we're going through right now?

(CONTINUED)

59 CONTINUED: (4) 59

MITCH
I can't? You mean, the feeling that we've reached a point in life where this is the best we'll ever look, the best we'll ever feel, and the best we'll ever do, and it ain't that great? That feeling?

PHIL
(surprised)
Yeah, that one.

MITCH
Well, moving a lot of meat around the prairie ain't gonna fix that boys.

ED
Maybe yes, maybe no.

MITCH
(to the others)
We're leaving in the morning.
(to Ed and Phil)
Please... don't do this.

Mitch walks off.

60 EXT. HERD - NIGHT 60

The herd is sleeping in the moonlight. Ed is sitting on a rock watching them. He's ANGRILY tightening a rope.

BONNIE (O.C.)
Are you still planning to drive the herd?

Ed is STARTLED.

ED
Oh, hi. Yeah...

BONNIE
I'm glad we're alone because I want to talk to you before we split up, tomorrow.

ED
Oh?

(CONTINUED)

60 CONTINUED: 60

BONNIE
Yeah... I know we're supposed to be modern and everything, but it's still hard for a woman to make the first move. So I'm trying to figure out a way to start something here, without a lot of embarrassment --

ED
Look... I'll admit I've been having these same thoughts about you the whole trip. You know, I mean, I think you're very hot and... look, here's the thing.
(with great effort)
... I'm married...
(exhales)
I'm sorry, Bonnie. I'm very flattered.

BONNIE
I'm interested in your friend, Phil.

ED
I mean I'm flattered for him.

BONNIE
I'm sorry. I gave the wrong impression.

MITCH
No, no, no, no, no, no, no. Phil?

BONNIE
He always seemed to me like a very sweet guy, then tonight, the way he stood up for his friends, that was really great.

ED
He's a great guy.

BONNIE
Will you tell him I'm interested?

ED
(nicely)
You tell him.

(CONTINUED)

60 CONTINUED: (2) 60

BONNIE
(nods)
Maybe when we get back.
Thanks... Your wife's a lucky lady.

ED
Well, I'm a lucky guy.

She walks away.

ED (CONT'D)
(to himself, amazed)
Phil...

61 EXT. CAMPSITE - SUNRISE 61

From the REAR we see the riders way off into the sunrise.

ANGLE ON THE CAMPSITE

Ed and Phil watch the riders leave, then look at each other. They look at the herd.

ANGLE ON THE HERD

waking up.

ANGLE ON THE GUYS

They're scared.

MITCH (O.C.)
Curly said there's nothing like bringing in a herd.

ANGLE ON MITCH, ON HORSEBACK

He SHRUGS.

MITCH (CONT'D)
Maybe, I'll figure out what this is.
(holds up his finger)

ANGLE ON PHIL AND ED

They SMILE.

(CONTINUED)

61 CONTINUED: 61

ANGLE ON MITCH

MITCH
Come on... we've got cattle to move.

Phil and Ed MOUNT UP.

62 EXT. TRAIL - DAY 62

The herd is moving through a valley. The three guys shout and ride around the herd, very professionally. They're having fun. They glance at each other from time to time and smile. They're very proud of themselves.

63 EXT. TRAIL - DAY 63

Mitch and Phil are riding next to each other.

MITCH
Phil, it's nothing to be ashamed of. I had the same problem for awhile, --

PHIL
Didn't you feel stupid, though? Didn't you feel inadequate?

MITCH
For awhile, yeah, but I overcame it. Can I try to explain it to you again? Do you promise you won't get upset?

PHIL
Okay, but it won't do any good.

MITCH
If you want to watch <u>one</u> show and record a <u>different</u> show, the T.V. does <u>not</u> have to be on Channel 3.

PHIL
It does!

MITCH
No! If you're watching what you're recording, <u>then</u> you have to be on Channel 3.

(CONTINUED)

63 CONTINUED: 63

PHIL
The TV or the machine?

MITCH
The TV -- no wait -- yeah, yeah, the TV.

PHIL
You're saying it can tape something you don't watch?

MITCH
Yes! That's the point. You don't even have to have a TV to record.

PHIL
Then how would I see it?

MITCH
No, to see it, you need a TV --

ED
(from a distance)
Shut up! Just shut up! He doesn't get it! He'll never get it! It's been four hours. The cows can tape something by now. Forget it!

Pause.

PHIL
How do you set the clock?

He SEES Ed coming towards him and takes off. Ed goes by in hot pursuit.

63A EXT. NIGHT - TRAIL 63A

They look grubbier.

PHIL
Did I ever tell you, they killed my dog on my birthday?

MITCH
Who?

PHIL
My parents. You know he was old.

(CONTINUED)

63A CONTINUED: 63A

MITCH
Oh, they put him to sleep.

PHIL
Yeah. But we were going downtown for my birthday -- I was seven -- and they dropped the dog off at the vet and we went to Radio City -- we saw "The court Jester" with Danny Kaye -- then we had Chinese, and came home. And I said "When are we picking up Lucky?" And then they told me that, uh... they put him to sleep. And I said "Why did you h ave to do it on my birthday?" And they said "It was on the way."

MITCH
They did the same thing to my Uncle Lou.

They LAUGH.

64 OMIT 64

65 EXT. TRAIL - DAY 65

They're all riding together. The sky is dark

MITCH
You're wrong!

ED
Not wrong!

MITCH
Wrong!

He HUMS so he doesn't hear.

ED
Stop that.

PHIL
I'm with Mitch. I liked it.

ED
"The Patty Duke Show."?!

(CONTINUED)

65 CONTINUED: 65

PHIL
Yeah?

ED
You're both idiots..

PHIL
Why?

ED
Identical cousins?... How does this happen?

MITCH
Weren't the Germans working on something like that?

ED
It's impossible.

PHIL
No, it's not. The father slept with the mother and the aunt.

ED
I missed that episode.

MITCH
Also, she was hot.

ED
Patty Duke was hot?

MITCH
Listen to the song. "Patty loves her rock and roll. A hot dog makes her lose control." Waitress, a vodka tonic for myself and a Hebrew National for the young lady.

ED
You're sick. You know who was hot? Catwoman was hot. Ellie Mae Clampett was hot. Ginger on Gilligan's Island -- very hot.

PHIL
I always liked Aunt Bea... good pie.

MITCH
Wind's whipping up.

(CONTINUED)

65 CONTINUED: (2) 65

LIGHTNING cracks, followed by a roll of THUNDER. The guys look NERVOUS.

66 OMIT 66

67 EXT. TRAIL - DAY 67

It's a horrible day. WINDS are WHIPPING fiercely. It's DARK and awful. The cattle are skittish.

They're turning around in every direction, trying to avoid the wind. The guys are trying to hold them together. There's THUNDER and LIGHTNING which further upsets the cattle and the horses. Mitch spots Norman behind the herd.

MITCH
(yells)
Come on, Norman, keep up.

Phil GALLOPS up. They have to shout to be heard.

PHIL
We're lost!

MITCH
How do you know? We don't know where we are. How do we know we're lost?

PHIL
We should've come to water by now. We're lost. We have no water. We're running out of food and we're lost.

Ed GALLOPS up.

ED
We're lost.

MITCH
We know!

PHIL
What should we do?

Loud THUNDER. It starts to POUR.

MITCH
I don't know.

(CONTINUED)

67 CONTINUED: 67

The cattle start to scatter.

ED
Come on, let's keep 'em together.

Ed rides off. Mitch looks up at the sky.

68 EXT. TRAIL - NIGHT 68

A STORM is raging. Rain is pouring down. The guys are squeezing under an OVERHANGING ROCK, but are getting soaked anyway. The horses are tied up and rearing up. There's LIGHTNING.

69 EXT. TRAIL - DAY 69

The storm is still raging. The guys are caked with mud. A tree has fallen, blocking a bottleneck on the trail. Phil and Ed have ropes attached to it. They're on horseback. Mitch is on the ground trying to help dislodge the tree. The tree moves and Mitch stumbles to the ground, beaten and spent.

70 EXT. TRAIL - DAY 70

The storm is still raging. The guys are on horseback. They look beaten, scared and miserable.

ANGLE ON THE RIVER

The guys' P.O.V.

The river is not very wide and not very deep, but it's FLOWING SWIFTLY. It looks dangerous.

ANGLE ON THE GUYS

MITCH
Oh, God.

PHIL
Is there a way around?

ED
That could be a hundred miles.
It could take days.

MITCH
Oh, God.

(CONTINUED)

70 CONTINUED: 70

PHIL
Is this supposed to be here?

ED
There's probably an easy place to cross, but we missed it.

PHIL
This might be the easy place.

MITCH
Oh, God.

Ed rides out into the river. His horse can stand in the middle. The water is about four feet deep. He rides back.

ED
It's fast, but it's not deep.

MITCH
Like your wife.

Ed SLAPS him across the face with his wet hat.

MITCH (CONT'D)
I'm sorry. It's my last joke before I die.

PHIL
Well?

ED
Let's get 'em across.

MITCH
Oh, God.

71 EXT. RIVER - LATER 71

It's STill RAINING. The cattle have been driven up to the river and are reluctant to enter. The guys prod them. The first of the cattle enter. They work their way across. They have to raise their snouts to keep them above water. The guys are all over the place, doing a great job of keeping the herd together. The front of the herd struggles across to the opposite bank and climbs on to dry land. There is a continuous line of cattle now, in the river and waiting to enter.

72 EXT. RIVER - LATER 72

Most of the herd is safely across. What appear to be the last few cows are approaching the far bank where the guys are keeping the herd together. The last few head climb out of the river. The guys WHOOP and CHEER. Mitch looks back at the river.

MITCH
Oh, shit.

ANGLE ON THE RIVER

Norman's in the middle, panicked. He's fighting to hold his balance.

MITCH (CONT'D)
Norman, come on!

Norman doesn't move. Mitch shakes his head then rides back into the river. But as soon as Mitch's horse steps off the bank, Norman is LIFTED up by the current and begins to be SWEPT DOWNSTREAM.

Mitch instantly moves his horse back on the bank and pursues the current, keeping up with Norman. Mitch grabs his rope and begins to SWING a LARIAT over his head. He THROWS it at Norman and the lariat settles over Norman's head. The horse is jerked, but holds it's footing. Ed and Phil arrive and jump off their horses and hold the rope, helping the horse hold Norman. Mitch, meanwhile, has dismounted and RUN OUT into the swift current. He STRUGGLES to stay upright until he reaches Norman. Norman is being held by the rope, but hasn't gotten a firm footing. Mitch attempts to push him towards the bank. Mitch SLIPS and gets carried a few feet by the current, but he grabs a rock and gets back onto his feet. He works back against the current. He pushes and shoves Norman until the calf is close enough to the bank to gain a foothold. Then Norman SCRAMBLES up onto the bank. Ed removes the rope and then he tosses it to Mitch. They pull him OUT OF the river. Mitch, DRENCHED and exhausted, COLLAPSES on the bank.

ED
(angry)
You're insane!

Mitch just GASPS and CHOKES.

ED (CONT'D)
You talk about me, but you're insane!

Mitch fights to catch his breath.

PHIL
Mitch... why did you do that?

(CONTINUED)

72 CONTINUED: 72

Mitch, GASPING, raises his index finger as if preparing to say something wise.

MITCH
... I don't know.

PHIL
You don't know? You could've been killed!

Mitch has caught his breath.

MITCH
I don't want to talk about it.

ED
What were you thinking --

MITCH
I don't want to talk about it!

He gets up and returns to his horse. Norman is there. Mitch KICKS Norman in the ass. Ed and Phil look at each other, shake their heads and return to their horses.

73 EXT. PRAIRIE - DAY 73

It has stopped raining.

In a LONG SHOT, WE SEE the three guys driving the herd. They pass something that looks like Needle Rock. The guys see it. They look at each other and NOD.

74 EXT. RANCH - DAY 74

This is the Montana ranch, not the one from which the drive started. It's quiet. A couple of COWBOYS are working a horse in the corral. They stop and stare off at the horizon. OVER THE HORIZON the herd APPEARS. The ranchhouse door opens and Clay Stone comes outside. He is followed by Barry, Ira, Bonnie, Ben and Steve.

ANGLE ON THE GUYS

Grim-faced and professional, they really look like cowboys as they ride side-by-side-by side. They're in complete command.

ANGLE ON THE RANCHHOUSE

COWBOY
We'll give 'em a hand, Mr. Stone.

(CONTINUED)

74 CONTINUED: 74

CLAY
Nope... Let 'em bring 'em in themselves.

The guys move the herd into the corral. Mitch, Ed and Phil, filthy and bedraggled, ride up to the others and dismount.

MITCH
Here's your herd.

CLAY
We got a search party out looking for you.

ED
They didn't find us.

They dismount.

CLAY
Unbelievable. A bunch of tenderfeet bringing in the herd like that. I'm returning all your money. This week was on me.

BEN
Instead of the money, Steve and I'd like to come back in the fall and drive 'em back to New Mexico.

CLAY
Well, normally, that'd be great. But this herd ain't goin' back.

MITCH
How come?

CLAY
Gettin' top dollar from the meat company.

MITCH
What? These cows are...
(pantomimes using a knife and fork)

ED
I thought you just moved them from winter to summer.

(CONTINUED)

74 CONTINUED: (2) 74

CLAY
Usually. But prices are sky-high right now. I can't pass it up. Look, folks, it's not like any of 'em got a whole lot to live for. They ain't got much of a life anyway.

MITCH
Neither does Phil, but we're not prepared to eat him.

PHIL
Thanks.

CLAY
(gently)
It's our business, son. They ain't an endangered species, they're bred for this. All that meat, under cellophane, in your supermarket... where did you think that came from? Relax, wash up, get changed. You done good.

75 EXT. EVENING - FRONT PORCH 75

Mitch and Ed are cleaned up. They're out on the porch, looking out at the corral. Phil comes out.

PHIL
I called home. Nancy's not pregnant. That's why those home-pregnancy tests were on special.

ED
Well, that's good, isn't it?

PHIL
(nods)
... It's better. Especially for her... Did you hear me, Mitch?

MITCH
These cows trusted us.

ED
They trusted us? They followed us 'cause we yelled "Yah!" They don't even know us.
(more)

(CONTINUED)

75 CONTINUED: 75

ED (Cont'd)
They're cattle. It's not like we were driving puppies to slaughter.

Mitch walks off the porch.

76 EXT. CORRAL 76

Mitch walks over. He CLIMBS UP on the top rail of the fence surrounding the cattle. He just sits there. From the middle of the herd, Norman works his way through the other cows, headed for Mitch. He reaches Mitch, looks up at him and goes "moo."

76A EXT. CORRAL - DAWN 76A

ANGLE ON THE CORRAL GATE

A GLOVED HAND lifts the latch and swings the gate open.

ANGLE ON MITCH'S COFFEE MACHINE

A HAND turns it on. It makes the noise.

ANGLE ON THE CATTLE

They begin to spook.

They start to charge OUT OF the corral.

ANGLE ON THE CORRAL

Mitch, Ed, and Phil are slapping the cattle on their rumps and driving them out.

ANGLE ON THE HERD

They STAMPEDE OFF into the countryside.

ANGLE ON THE GUYS

They look satisfied with themselves. They exchange smiles.

ED
This is great. You know what we are, now?

MITCH
Rustlers.

(CONTINUED)

76A CONTINUED: 76A

PHIL
You know what I've been thinking? If I begged Arlene to forgive me, she might take me back.

Mitch and Ed look at each other, HORRIFIED.

PHIL (CONT'D)
You know, I figured I owe it to my kids.

MITCH
(weakly)
Yeah...

PHIL
But then I thought I must owe myself something. I can still be their father and love them and be with them and they might enjoy being with me if I wasn't fighting with their mother and pretending to sleep all the time. I've gotta stop being a schmuck. You were right, my life's a do-over. It's time to get started.

MITCH
I hope I can help.

Phil NODS appreciatively.

ED
I'm going to go home and get Kim pregnant.

MITCH
I hope I can help.

Phil cracks up.

MITCH (CONT'D)
Ah, look at that.

ANGLE ON NORMAN

Just lingering about forty yards off, by himself.

ANGLE ON THE GUYS

MITCH
Run, Norman! Flee! You want to be a Whopper!?

(CONTINUED)

76A CONTINUED: (2) 76A

Mitch PICKS UP a ball of dirt and throws it at Norman.

ANGLE ON NORMAN

He won't run. He just stares at Mitch.

ANGLE ON THE GUYS

MITCH (CONT'D)
His choice.

PHIL
Would you stop talking like Curly?

MITCH
I figured out what he meant.

ED
Curly?

MITCH
(sticks up his finger)
I know what this is.

ED
What?

MITCH
That's what you have to figure out.

ED
I'm gonna hit you.

MITCH
No, that's it. This is something else for everyone. Whatever's most important to you. For Curly, it was being able to live free. That's why he didn't ride up to that girl in the sunset in the cotton dress.

ED
What girl?

MITCH
It's not important. What's important is he chose to be lonely so he could be free.

ED
You think he was wrong?

(CONTINUED)

76A CONTINUED: (3) 76A

MITCH
For him? No. For me?... When I was in that river... and I almost got swept away in the current... I was only thinking about one thing...
(sticks up his finger)
All that other stuff I've been thinking about... It went away. Only one thing still mattered to me.

77 thru 80 OMIT 77 thru 80

81 EXT. JFK - DAY 81

ANGLE ON BARBARA

Getting out of the family van which is parked in the white zone.

BARBARA
(excited)
Hi! We're all here.

Their kids lean out the window.

HOLLY
Hi, Dad.

DANIEL
Hi.

ANGLE ON MITCH

Carrying his luggage. His face lights up.

MITCH
You all came! These faces! I missed these faces!

He's KISSING everyone.

Holly JUMPS OUT and gives him a real hug. Ed passes.

ED
Next year. The North Pole.

MITCH
What?

(CONTINUED)

81 CONTINUED: 81

ED
We hire dogsleds. We follow the same route as Admiral Byrd --

MITCH
Next Tuesday. Coffee and cake.

ED
Better.

A JEEP pulls up with Kim driving. Ed gets in and KISSES Kim.

ED. (CONT'D)
Phil, you need a ride?

ANGLE ON PHIL NEXT TO A CAB

PHIL
No thanks. I got a cab.

He OPENS the door allowing Bonnie to get in. He gets in with her.

ANGLE BACK ON MITCH AND BARBARA

BARBARA
So how <u>are</u> you?

MITCH
I'm good. Things are... good.

They HUG. Ira and Barry approach.

BARRY
Excuse me, Mitch. Is <u>this</u> how it goes? Ira, I've just had a French dip sandwich and mashed potatoes. What do you think? *

IRA
Are you kidding? "Maple nut mayhem." And don't forget Ira and Barry's "Pistachio love loaf." *

MITCH
I'm telling you, you two guys, as yourselves... They'll be great commercials. *

IRA
We'll call you Monday.

(CONTINUED)

81 CONTINUED: (2) 81

BARRY
I'm excited.

IRA
Let's call Mom.

They get into a limo.

DANNY
Who was that?

MITCH
You know Ira and Barry's Ice Cream? That was Ira and Barry.

DANNY
Really?

MITCH
Yeah, I'm gonna help make all their commercials. I'm gonna write 'em.

DANNY
Yeah?!

MITCH
Sure.

BARBARA
Are you quitting your job?

MITCH
No... I'm just going to do it better.

They KISS.

BARBARA
Come on, let's go home.

MITCH
Boy, it's a beautiful day.

SKYCAP (O.C.)
Mr. Robbins?

MITCH
Yes. Right here.

The SKYCAP is wheeling an enormous PET CARRIER -- like for a St. Bernard.

(CONTINUED)

81 CONTINUED: (3) 81

BARBARA
Did you buy a dog?

DANIEL
All right!

HOLLY
Oh, neat!

Mitch UNLOCKS the crate.

MITCH
Everyone... this is Norman.

Norman steps out of the crate.

BARBARA
It's a cow.

MITCH
It's a calf.
(to Norman)
Get in.

BARBARA
Mitch...

MITCH
Holly, slide over, honey.

Mitch helps Norman through the large sliding door on the side of the van. He slides the door shut.

BARBARA
Mitch...

MITCH
You want me to drive?

He takes the keys and goes around to the driver's side.

BARBARA
Mitch...

They get in the van. It drives away. Norman's head is sticking OUT the window.

THE END